

U de M students reject ultimatum; boycott classes

by Cicely Kinsella

Students from all social science faculties at L'Université de Montréal will stage a boycott of classes today. The move is to express their sympathy with the sociology students, who have been boycotting classes since September 20.

The boycotting students were told by the Administration that if they did not return to classes, their term's marks would be lost. At that time, students said that if the threat were implemented, a general strike action would be taken by the entire student body.

Two days ago, a telegram was sent to 70 original striking students from J.-A. René Lévesque, dean of the Faculty of Arts and Science, stating that the University would not tolerate the students' boycott much longer, and that an injunction would be issued shortly to force the students back to class.

Since then, support for the students' demands within the department has grown, said one spokesperson for the department. Originally only one-third of the students were boycotting the faculty. The majority of students who continued to attend class were U1 students who were unfamiliar with the department, "but that seems to be changing," said one student. The strike would continue until

their demands were met.

The sociology students' demands center around replacing the existing curriculum with one which would deal with more practical, relevant issues that the community at large faces. In this way, the students say, actual community problems could be better dealt with within the department framework.

In a recent Daily article, it was stated that the students' original proposal included research themes along the lines of working class movements, community organizations, youth groups and family relations. The program included guest debaters from opposite camps in current issues, such as strikes or the government's economic policies.

The sociology professors replied by presenting their own proposal. This provided a more coherent concentration within the existing structure of the department by combining certain courses. Students rejected this proposal because "it ignored the root questions raised by the new program in favour of technical and administrative juggling".

The students are fighting to have their demands met this term, although professors are strongly in favour of continuing this term under the present system.



2,000 persons packed Paul Sauvé arena last night to protest Trudeau's wage freeze. The rally was called by the three major trade union centrals. While the majority of those attending were workers, many students attended to draw attention to the MUCTC's transit fare hike.

MCM rally:

City tax evaluations unjust

by Ellen McKeough

Speaking at last evening's rally of the Montreal Citizens' Movement, councillor Arnold Bennett said the city's tax system penalizes those people who can least afford to pay.

MCM is working in cooperation with Action on City Taxes

and Evaluation (ACTE) to try and find out why property evaluation has gone up from 20 to 35 per cent, depending on the quarter of the city the property is situated in. According to Bennett, for the period running from 1970 to 1974, large corporations such as Bell

Canada, Gaz Métropolitain, and Canada Packers actually experienced decreases in evaluation. Molson Breweries experienced an increase of only \$5,350. This aspect of the taxation evaluation he feels is outrageous.

Several people present at the

continued on page 13

Students seek budget publication

by Ted Wakefield

The student association at the Loyola campus (LSA) of Concordia University plans to continue pressure tactics against the recent transit fare hike and join with the provincial students' association (ANEQ) in demanding the publication of a "real" edition of the MUCTC budget.

Brian Pagnucco, an executive member of the LSA and an instigator of the penny campaign which has urged students to pay bus fares in coppers, told the Daily yesterday that once this budget is open to review, protesters will be more able to

judge if the transport commission can absorb the cost of student passes.

Pagnucco hopes the drive for the release of the budget for public scrutiny will be supported not only by students and faculty, but also by the MCM (Montreal Citizens Movement) and the media. If it is agreed that the MUCTC budget is already stretched to the limit, as chairman Lawrence Hanigan claims, he said Loyola students will approach the Provincial Ministry of Education for some sort of transportation subsidy for students.

Pagnucco reported that the current penny campaign at Loyola is meeting considerable success, with about 150 students per day electing to confront the system with a fistful of pennies. According to Pagnucco, this tactic has already heated collars enough in MUCTC offices to warrant the presence of a "watchdog" who sits in a car parked across from the penny distribution centre.

Within Loyola itself, the LSA intends to circulate a petition requesting official support for

their endeavours from the Concordia Board of Governors. It is hoped that over 80 percent of all students and faculty will sign, thereby giving the request considerable legitimacy. Neither faculty nor administration has lent much backing so far in the campaign, although Concordia Rector John O'Brien agreed to cancel classes last Thursday, Oct. 23 to enable students to take part in the demonstration and march on City Hall.

There were approximately 600 Concordia students at the ANEQ demonstration in Parc Lafontaine on Thursday, a protest which Pagnucco felt "legitimized the anti-MUCTC campaign through its subsequent publicity." However he added that neither the penny campaign nor the march on City Hall by themselves could effect a change; such action requires a total united effort by students and the public at large. The immediate game-plan for the Loyola students is to maintain the penny campaign indefinitely, and keep "plugged in" to ANEQ developments.



EDITORIAL BOARD MEETING

Will meet at 3:30 this afternoon in the Daily office. This week's guest lecturer will be the renowned editor of the second largest English-language morning daily newspaper in the province. All staff members invited, indeed, encouraged to attend.

ERRATUM

In last Friday's article on the McGill Daily banquet we erroneously referred to the cafeteria's horn of plenty as made of plastic. It, in fact, was made of chicken wire, dough, liquid plastic, and three hours of hard work by chef Jim Schneider.

COUNCIL MEETING

The President has called the next meeting of the Students' Council for WEDNESDAY, OCTOBER 29th, 1975 at 7:00 p.m. in room 327 of the University Centre. All are urged to attend.

The Graduates' Society Children's Film Programme

Nov. 1 - Bambi

Nov. 15 - Island of Blue Dolphin

Nov. 29 - Willie Wonka

Dec. 13 - In Search of Castaways

Feb. 7 - Darby O'Gill & the Little People

Feb. 7 - Darby O'Gill and the Little People

Feb. 21 - Cartoon Parade [Best Disney Cartoons]

Mar. 6 - Seventh Voyage of Sinbad

Mar. 20 - Lady and the Tramp

Apr. 3 - Wonderful World of the Brothers Grimm

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boards for details

For more information, call Mrs. Bev
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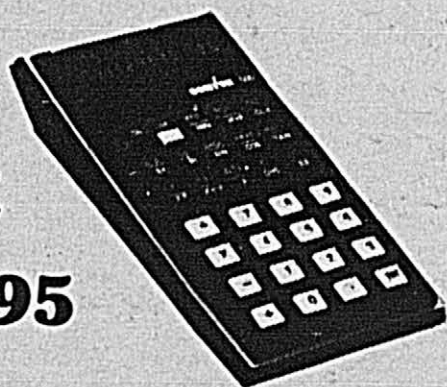
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Comment

Nurses and the myth of professionalism

In the Quebec nurses' present battle for a decent salary the struggle for redress has become entangled with the trend towards professionalism.

The word "profession" carries with it connotations of selfless service, discipline, and high standards of ethics. However accurately this may describe professionals, it represents only one aspect of professionalism, i.e. its public image.

A profession is a legally recognized group of people granted a monopoly by the government over the delivery of certain services.

The American medical profession became entrenched around the turn of the century after health care had long been divided among a number of competing philosophies and sects such as eclecticism, Grahamism, homeopathy, and "regular doctors". The establishment of the medical profession's hegemony was due less to the superiority of its practice than to the interventions of big business interests.

Doctors lobbied in state legislatures for the abolition of midwifery at a time when very many births among the poor and working classes were attended either by midwives or no one at all. The result was an increase in infant mortality in these segments of society. To this day the American Medical Association and the Canadian Medical Association remain much more than elect societies for dedicated men. They are very powerful special interest groups.

Nurses as professionals

Registered Nurses (RN) are professionals because their organization is duly recognized by the government and has the right to sanction its members. In addition, the RN's are delegated certain chores which Certified Nursing Assistants,

for instance, are not allowed to perform.

Other than that it should be obvious that nurses are not professionals in the same way that doctors are. In fact nurses are a dependent profession.

According to sociologist Eliot Freidson, "(The medical professional's) position is . . . secured by the political and economic influence of the elite which sponsors it — an influence that drives competing occupations out of some areas of work, that discourages others by virtue of the competitive advantage conferred on the chosen occupation, and that requires still others to be subordinated to the profession."

Indispensable role

Nurses play an indispensable role in the delivery of health care. Since the doctor's knowledge of the patient's condition is often limited, he is dependent on the nurse's observations for an understanding of the objective situation.

Moreover, the recovery of the ill necessitates both care and a cure. It is the nurse who provides the close attention that the sick require.

During the recent work stoppage, some of the doctors taking over the nurses' duties were exhausted after an eight-hour shift even though they were used to the twenty-four hour tour of duty of interns and residents. They had no idea there was so much to be done.

Five hospitals had to ask for injunctions against the nurses in order to continue functioning.

Despite this, nurses get very little in return for their work. For an equal amount of labour, Quebec's nurses earn approximately half of what their counterparts in Ontario receive.

There is no job mobility in nursing. Regardless of years of

experience, RN's are effectively blocked from becoming physicians because they don't have bachelor's degrees. A promotion in nursing generally means moving to more administrative positions at the cost of losing contact with patients. Moreover, many administrative nurses have at least a bachelor's degree.

The question remains to be asked: Can nurses expect to better their situation through professionalism? As an organization they cannot expect the patronage of a government that will not even give them a new contract. Neither can they expect more than token support from physicians as an organized group.

Also, by virtue of their somewhat contradictory status as both wage earner and administrator in the hospital's hierarchy, nurses can expect little sympathy from the aides, orderlies, and housekeeping staff. These hospital workers are continually faced with the nurse as a representative of the administration — someone who orders them around. They find it hard to sympathize with nursing's move towards professionalism.

This division is further reinforced as the aides inherit the work which the nurses no longer consider "nursing". This means that as nurses climb the hierarchical ladder, other women, usually immigrants, are given the rejected menial tasks.

Professionalisation of nurses may give them more status in the short term, but only at the expense of helping to further exploit other women in a hierarchy which is already very sexist.

But is their professionalisation real or is it only perceived as such by the nurses themselves?

The lip service paid to nurses' professional status and the assigning of more responsible tasks to them is akin to giving an underpaid worker, who has been taught to consider his job demeaning, a little "brain" work to do after hours.

It is the aura of professionalism that has partially led to the stratification of hospital workers. To the extent that RN's become more administrative in the hospital hierarchy, their interests change. This leads to RN's seeing their position as fundamentally different from that of other hospital workers.

The recent nurses' strikes were the first demonstrations of strength of the Quebec nurses. The nurses organized and called in "sick", drawing plenty of public support and forcing the government to act after months

of fruitless wage negotiations. However the history of strikes in Quebec shows that victory comes only through organization and solidarity of all workers in the work place.

To achieve the respect and recognition of the vital nature of their work, nurses must not set their sights on becoming part of the professional racket.

RN's must build their ties with other hospital workers, the other exploited pillars of the hospital structure, in order to have a firm base from which to struggle successfully.

This article was written by Nancy Cooper for Science Progressiste Science for the People.

Psychologist criticizes rehabilitation treatment

by Peter Krawczuk as told to Edwin Windsor

Dr. Allen Berman, president of the Rhode Island Psychological Association claimed that as many as 90 percent of young people presently imprisoned have measurable learning disabilities which are not receiving necessary treatment.

Berman, speaking at McGill on Monday, explained that this treatment was not being instituted because of an absence of adequately trained staff at detention and rehabilitation centers. This staff would be able to assemble the amounts

and type of information necessary for such treatment.

On the basis of his investigations, Berman says that present "treatment makes people more delinquent than they were," and that "methods which have been used for the past 50 to 60 years have not been successful."

Berman proposes establishing mandatory disability screening for all children entering the first grade and setting up trained people to deal with the disabled students at all levels of education, especially high schools where, according to Berman, delinquency occurs the most.

hits and guts

by giovanni gray





HIGHLIGHTS

OBJECTIVE

The primary objective of the Festival co-ordinators was to create a forum in which students, faculty, administration, and non-academic staff could exchange ideas, share in learning experiences, and participate in festivities. This is the first time that a program has been organized which encompasses different sectors of the university participating together in various activities. The end result could only benefit McGill as a whole in enhancing communications between different alienated sectors of the university, and instilling a sense of community at McGill which has always been lacking.

TIME

11 am

ACADEMIC ADVISORS: DO THEY GUIDE OR MISGUIDE? An informal discussion on McGill's academic counselling services (departmental advisors, Dawson Hall.) Are advisors competent? Do they know the students well enough to counsel them adequately? What can be done to improve their services?

11 am

VOLUNTEERING: A LEARNING EXPERIENCE INVOLVING STUDENTS IN THE COMMUNITY. Leaders of various volunteer programs in agencies and hospitals come to speak about the role of the student volunteer in the wider community of Montreal. Groups include Big Brother/Big Sister, Mental Health, Tutoring, Elderly, and more. Brought to you by Community McGill.

12 noon

WHAT CAN MCGILL LEARN FROM THE ALTERNATIVE UNIVERSITIES? Informal discussion. Should McGill follow the lead of many alternative universities - abolish grades, give students more freedom to study what they want, and give credit for work experience in the community? Or would these and other such changes destroy McGill's academic standards?

12:30 pm

THE IMPLICATION OF BILL 22 ON MCGILL AND ITS FUTURE IN QUEBEC SOCIETY. In the past year, this issue has been confronted by concerned groups both in the community and the university. It is vital for anyone concerned about the future of McGill to understand the situation, since it questions the whole raison d'être of McGill as it is today.

2:30 pm

RESOLVED: TODAY'S UNIVERSITIES DO NOT ADEQUATELY FILL THE NEEDS OF SOCIETY. Professor Woodhouse of Education and Kyriakos Matziourinis will debate against Professor Deutsch of Economics and Michael Johnson. Ken D'Albenis, President of the Debating Union, will moderate.

3 pm

COMMUNITY ORGANIZERS SPEAK OUT. Members of the McGill community involved in various organizing efforts will discuss their personal experiences and general methods of organizing.

6:30 pm

ACTIVITIES NIGHT. Here's your chance to see what's happening at McGill besides Economics 200 or your next term paper. This event will offer an array of tables where some very friendly people will be on hand to tell you everything you want to know (but were afraid to ask!) about various clubs and organizations in and around the McGill Campus.

8:30 pm

PROBLEMS WITH THE STUDENT SOCIETY, 1975-76. An information panel dealing with current conditions and problems of the Student Society. Will include a question and answer period to allow for audience feedback.

PLACE

Arts Council Room

Rm. 327, University Centre

Leacock Council Room

Leacock 132

Leacock Council Room

Leacock 26

University Centre Ballroom

University Centre Ballroom

Leacock Council Room

Reading Room, 3rd floor, Leacock Bldg.

Leacock 219

Leacock Council Room

Arts Council Room

Leacock 26

**THURSDAY,
OCTOBER 30**

**FRIDAY,
OCTOBER 31**

**SATURDAY,
NOVEMBER 1**

**SUNDAY,
NOVEMBER 2**

11 am

MCGILL: WHO IT SHOULD SERVE AND HOW. Does McGill have a responsibility to educate other sectors of the population besides the middle-class young? Concerned people from the Quebec government, the Montreal community, and McGill University will deal with this and other related questions.

12 noon

PROSPECTS FOR AN EXPERIMENTAL COLLEGE AT MCGILL. There is at present a widespread interest in setting up an Oxford-style Arts and Science College at McGill. This discussion will focus on the need for such a college, the principles on which it might be based, and strategies for making the college a reality. Other models for experimental colleges will also be considered.

12 noon-5 pm

A FESTIVAL ON WOMEN-DAY 1. Complete schedule can be picked up at our information desk.

1 pm

PERSPECTIVES ON THE SOCIAL SCIENCES AT MCGILL AND IN SOCIETY. A panel discussion on the social sciences at McGill and the role that social scientists play in the community. Some of the concepts discussed will be Education vs. Schooling, Alienation and Paternalism, the Ivory Tower Syndrome, and research priorities. A question and answer period will follow.

1 pm

WONDERING ABOUT THE FUTURE OF MCGILL. Speculation on where McGill (and society) is heading. Various scenarios will be considered, ranging from McGill as a highly selective and elitist institution to McGill as a completely open resource centre. Come and share your vision of McGill's future.

3 pm

IS SCIENCE IRRESPONSIBLE? A panel discussion on whether scientists show enough concern for people's welfare in the research they do and the technology they create. A question and answer period will follow.

10 am-3 pm

A FESTIVAL ON WOMEN-DAY 2. Complete schedule can be picked up at our information desk.

12 noon-2 pm

PERSPECTIVES ON DAY CARE AT MCGILL. What are some of the government policies that would facilitate or restrain the expansion of the University's day-care services? What are some of the alternatives to McGill's present day-care system? What steps can be taken by those who have immediate needs? For further information refer to article.

2 pm-6 pm

A WORKERS CELEBRATION: For the workers of McGill. Anyone interested in going, telephone Mr. Castello at 392-5368.

SCHEDULE CHANGES AND ADDITIONS

Thursday, October 30

The following events will be held in room 457 of the University Centre, not room 419. Study Skills Lab (12 noon-2 pm); and Assertive Training for Women (2-4 pm).

5-8:30 pm

CELEBRATION WITH DEVOTEES OF HARE KRISHNA. Film (5 pm); Hare Krishna concert (5:30 pm); offering of a vegetarian feast for all (free) as part of Activities Night.

FRIDAY, OCTOBER 31

11 am-1 pm

FILM MARATHON: FILMS ABOUT WOMEN. Cancelled or unavailable: LA QUEBECOISE; GIRLS OF MOUNTAIN STREET; JUST A LITTLE LOVE SONG; ONCE UPON A PRIME TIME.

Added: RAPE: A PREVENTATIVE INQUIRY (28 min.); BREAST SELF-EXAMINATION: A PLAN FOR SURVIVAL (10 min.); JOIE AT 34 (30 min.).

The following events will be held in room 457 of the University Centre, not room 419: Students Needing Alternative Goals (12 noon-2:30 pm); Beginning Transactional Analysis (12 noon-2:30 pm); and Human Awareness Microlab (2:30-5 pm).

SATURDAY, NOVEMBER 1

Body Day (University Centre Ballroom)

Event

Talk on Transcendental Meditation

12 noon-1 pm

Modern dance performance

12 noon-2 pm

Nutrition clinic

12 noon-3 pm

Nursing open house

12 noon-5 pm

Talk on biofeedback

1-2 pm

Biofeedback demonstration

2-3 pm

Karate demonstration

2-3 pm

Yoga demonstration

3-4 pm

Fitness testing

3-4 pm

"You Are Playing at Wimbledon" (film)

4-4:30 pm

Modern dance (audience participation)

4-5 pm

SUNDAY, NOVEMBER 2

1-3 pm

PRESENTATION BY THE BAHAI CLUB OF MCGILL. Short film; talk on the Baha'i faith; refreshments, music.

Rm 307, University Centre

Computer Games will only be held on Saturday, November 1 (1-6 pm, computer terminals in basement of Samuel Bronfman Bldg.) They will not be held on Sunday.

DO YOU NEED INFORMATION?

—Come to our information desk (Student Union, main floor) or our office (Student Union, Rm. 414).
—If anyone is interested in volunteering for the Festival, please come to the Student Union Rm. 414, or call 392-8937 or 842-4357.

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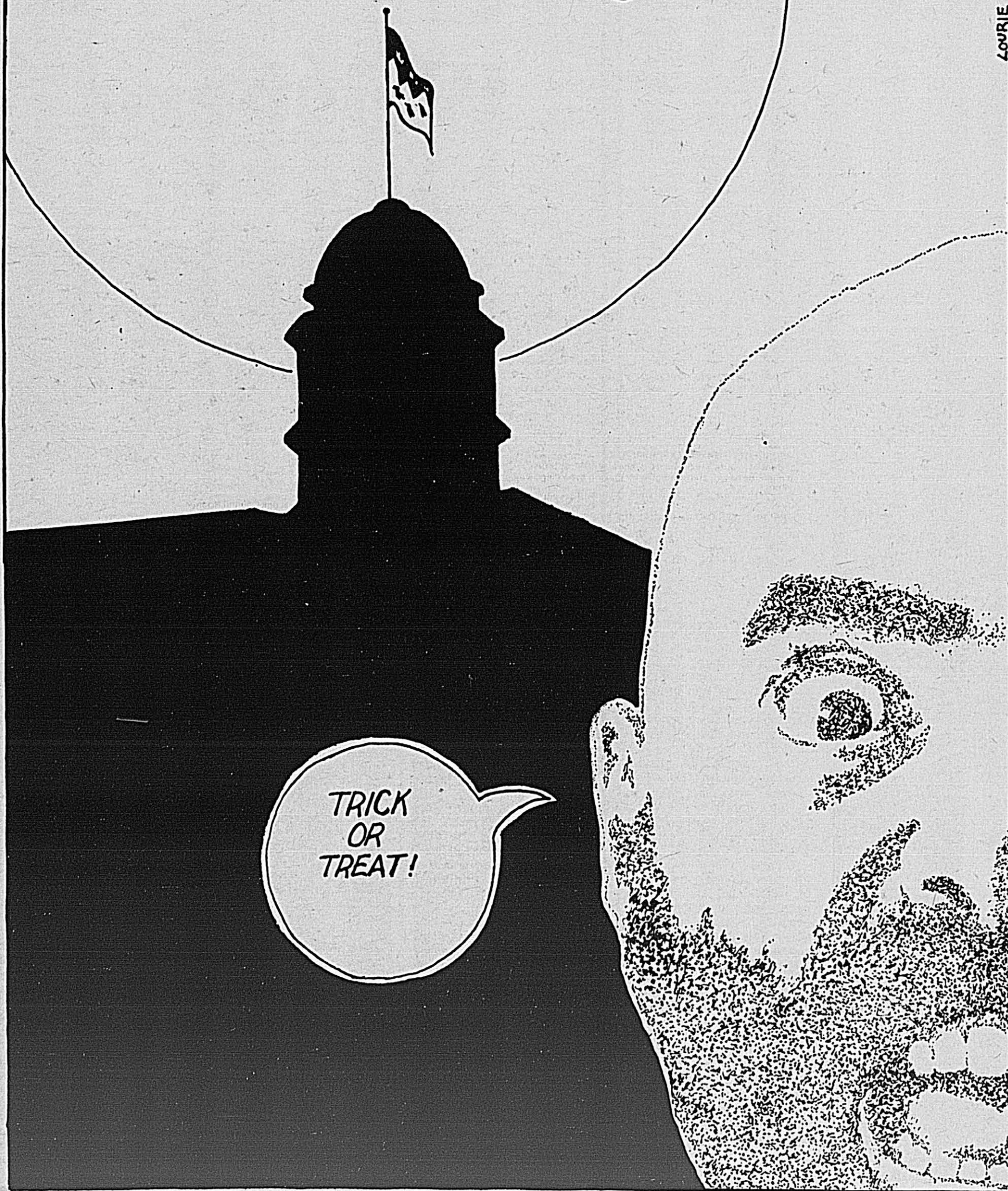
Oct. 31 Admission—\$2.00

WEDNESDAY, OCTOBER 29, 1975

PAGE FIVE

The Weekly

LOURIE



Ballet with a twist

It is unusual to see a ballet company of only seven dancers. It is also unusual to see a ballet company whose repertoire consists mainly of dances choreographed within the company. **Entre-Six** is such a company; a small group of dancers dancing under unique circumstances.

Lawrence Gradus is both the co-director and choreographer of **Entre-Six**. Through this dual role Gradus is able to shape the company's technique and give it a dance style of its own. Because he is a director he can decide the orientation of the company; because he is the



choreographer he may implement these decisions. The result: a ballet company who moves in an **Entre-Six** style, a style unlike any other ballet company around.

The **Entre-Six** style is not a pure ballet form. Integrated with mime, jazz, modern and even a bit of yoga the ballet element seems to be minimal. In fact it would probably be best to say that **Entre-Six** is not a ballet company, but rather an assortment of many dance forms which in total is an **Entre-Six** form.

Gradus brings out the individual personalities of his dancers. A movement in his choreography becomes not just an aesthetic gesture, but an expression of self. This generates a warmth that creates distinctive bonds between the dancers themselves and the dancers with the audience.

Vladivostok, premiered on October 13, 1975, is not choreographed by Gradus. Arranged for the company by choreographer Andrea Smith of the Louis Falco company, **Vladivostok** is an intriguing male duet.

Dressed in red and green T-shirts, Francois Beaulieu and Pierre Lemay both try to cope with a similar problem. Each has one arm that uncontrollably explodes from their side triggering a simultaneous "shhhh" sound. The dance becomes a humorous interplay as the men jog around, freeze, and look helplessly at each other, their arms flailing out into space leaving a solitary echo of "shhhhhh".

Sketches is a dance that exemplifies the **Entre-Six** style well. Combining many dance forms, **Sketches** at first appears to be a lyric ballet, but soon becomes a pantomime 'sketch' with a green umbrella. The dance ends as it began, in a serious vein, as Shelly Osher strides offstage leaving the others behind in passive contemplation.

Osher, the ballet mistress for the company and a strong performer, is the principal dancer in many of the works **Entre-Six** presents.

Tocatta, a spirited dance, offers the strange combination of acrobatics and modern ballet. The four dancers rarely separate from each other. As a tightly knit group in brilliantly coloured red and black costumes they pass from one labyrinthine abstraction to another. The incorporation of acrobatics into the dance movement although interesting, was not done with ease. It is, nonetheless, an exciting dance to watch.

Entre-Six is now a permanent member of the Centaur Theatre where they just completed their two week season last October 25. They will return this winter.

—Sasha Cunningham

Introducing Weisberg

Filling in at the last moment for Chuck Mangione, (who had cancelled out), flutist Tim Weisberg came on to surprise those who showed up at the Cinema Outremont last Saturday. Weisberg is virtually an unknown in Montreal and is just beginning to establish a following in the States. His present tour is to promote his recently released fifth album, *Listen to the City*.

Tim Weisberg's music is a tasteful, mellow form of progressive rock involving jazz and classical influences. This is probably a reflection of his classical training.

Lynn Blessing, (keyboard, vibes, and synthesizer) who used to play with Canadian jazz flutist Paul Horn, adds most of the jazz influence, especially in his excitingly melodic vibed solos. Blessing is probably the best vibraphonist in rock. Tim Weisberg himself is good, but is not a virtuoso. The most interesting solo work he did all night was the brilliant talk-back duet with ex-Captain Beefheart drummer Ry Grimes in the old Savoy Brown song, *Hard Way to Go*. Another was in the use of echo and long delay recording to harmonize while accompanying himself on percussion using the flute technique called "hammering on." Tim Weisberg is one of the only musicians anywhere who can use the echo effect so creatively.

The major pitfall to his success, however, is that his music is not always as original as it could be. Much of his music sounds like a mixture of pre-disco Herbie Mann and the Allman Brothers.

Todd Robinson, Tim's guitarist, too often gets caught up in the classic Dickie Bett's riffs that are copied by so many guitarists today. Fortunately, he puts them together with much better phrasing than most of the others.

Still one can't deny that



Weisberg's music is fun to listen to. It is sweet, tight and unpretentious. His music is sure to catch on in Montreal if given a chance. So many musicians with whom he has a lot in common are more popular in Montreal than in any other city (e.g., *Supertramp*, *Genesis*, *Shawn Phillips*, *Gentle Giant*, etc.).

It is often said that to know a man's music one must know the man first. Tim Weisberg does not fit the mold of the average rock musician. For instance, the fact that he is still taking lessons is quite unusual. So many rock musicians stop most of their formal training once they get to record their first album. He also likes to swim and cycle as much as possible, get up at 8 o'clock in the morning and is the only guy in the band who doesn't drink or smoke dope. "It makes me feel like I have the flu."

Tim Weisberg is an intensely warm person. There is rarely a moment when you catch him not smiling. He is always bursting with enthusiasm and going out of his way to be

friendly. He talks to you on the same level and gives you an impression of sincerity not found in most successful musicians. Perhaps this is what makes his music as appealing as it is.

Tim Weisberg is still a struggling musician trying to make a name for himself. Watching him on stage you can see that he gives every ounce of himself to his audience. This makes up for anything that may be lacking in his music.

One of the reasons for the concert's success is that it was held at the Cinema Outremont. The place has a Québécois flavour and is the major concert hall of most local bands recently. It is small, but the atmosphere is good, the prices are cheap, and the sound is excellent. This serves as a welcome relief from the Forum. Skip Procop of *Lighthouse* fame once told a friend of mine that playing in places like the Forum is like playing in a giant toilet bowl. A toilet bowl, the Cinema Outremont is not.

—Tim Pytko

If you can't sing, clap

As Gertrude's emptied, the Ballroom filled. The first and last wisps of dope-smoke cleared the vicinity of my nostrils, and the woman on stage was saying something which, naturally, drifted past my maladjusted ears, my Québécois vocabulary being none too extensive. It seemed as though she was Louis Forestier, and not an unanticipated back-up group's vocalist. I couldn't see her anyway, due to the presence of an appropriately situated concrete support and its geometric relation to myself, as I was one of the last to arrive. Her anecdotal jests about la joul, stretching throughout the first set as links between chansons, and the reactions they subsequently drew characterized the audience with whom I was rubbing elbows on the floor; it was the rowdy warmth of a soapbox campaign.

Her first number was almost drowned out by an obnoxiously loud drummer, but from thence forth matters improved considerably. I was constantly amazed at the crowd's willing participation: they knew virtually every word. Louise could, and did, stop singing at the chorus lines and the audience carried it through in perfect harmony.

When the lights came on after the first set, I was faced with a serious journalistic dilemma: I could dismiss the concert as a "cultural event" which could be a cop-out in lieu of the enthusiasm she tapped, or I could find a better patch of ground and see what was to come.

My entourage and I eventually planted ourselves downstage left, and awaited Louise's return from the dressing-room, which we partially blocked. The band clambered on stage first, and Louise stood by the steps awaiting her cue from the spotlight. This was hitting all extremes: I could rush up to her and pop a few questions in broken French, which didn't seem too appropriate, or perhaps sneak up and touch her to see if this polished entertainer decked out like Aretha was indeed human.

The spotlight aimed, the piano player stamped one, two, three, and we were underway again. At once I thought of Janis, but more importantly Liza Minnelli in Cabaret. For Louise seemed to embody a common paradox of stage performers and entertainers. She could roll the audience into her palm which became a fist and then dismiss everyone with a flirty flick of the fingers as she launched into the chorus lines. She danced with the pianist; she played the spoons. But on the other hand, the solos isolated her on the stage, with her shawl draped carelessly over her shoulders and the microphone perched between her fingertips, as a lonely lover resigned to melodious testimonies.

Though many singers play upon this apparent character reversal, it is hard not to believe when sitting twenty feet away. Her head remains bowed slightly longer than normal, and it's the audience's joy which causes her to throw

it back in acknowledgement.

Diversity of material—ballads, accompanied and solo folk-rock, and singalong—solidified her appeal for me, but as the show came to a close, Louise lapsed into those faster-than-a-heartbeat ballads which undoubtedly formed the base of her strength on- and support off-stage; the audience echoed their approval with eager voices and I with my heavy feet. I could not have cared less about translating languages at this point, for just as she commanded our admiration, so we knew that Louise Forestier was our child of la musique Québécoise. There was a hot, universal enthusiasm on the third floor of the union last Friday night; the only thing hot in Gertrude's was the beer.

—Allen Reedy



The Dukes: a treat, not a trick

At last it has happened at McGill University: the ASUS, the Black Students Union and the McGill Community Festival '75 have pooled their resources, allowing the McGill community to enjoy top quality musicians for a change: The Soul Dukes of New York City.

Thanks to Kenny Rockhead, owner of Rockhead's Paradise Bar and Nightclub, (where free Wednesday night specials are offered to students), the sponsors were able to get The Dukes at a greatly reduced rate. This heavy group will be performing for the Hallowe'en Dress-up Party '75 Dance on Friday night October 31 in the McGill Student Union Ball-

room.

Students and their friends will be able to dance and party to the music of The Soul Dukes for a minimal fee of \$2. They'll feature the soulful, funky, rhythmic sounds that have made Rockhead's Paradise famous throughout North America.

During the band's breaks, music will be performed by the renowned Gold Soul Disco of Montreal.

So, for those people who want to party, advance tickets are now on sale at the Community Festival table located in the lobby of the Students' Union and at the Students' Society Box Offices.

—Doug Collins



Cole and co.

Heard any good songs lately? If not, a stop in at Musiccompany's current production of Cole and Company at Centaur Theater might be a welcome change.

The show, an original musical revue, pays tribute to the famed songwriter Cole Porter. Unfortunately, the production fails to take into account those who are not Cole Porter fanatics and after three hours of energetic singing one is left humming a tune, but confused as to what this man Porter was all about.

Nevertheless, Cole & Company is an entertaining me-

lange of lively song-and-dance routines, more serious solos and duets, several skits and monologues, as well as an overhead slide show. This multi-media presentation effectively portrays the tinsel and glitter world of New York and Paris in which Porter lived.

The choreography and direction by Randy Davies is slick and polished and the costumes by David Starsmore and the setting by Sherry Firing are in keeping with the gaudy lavishness of the production in general.

The cast performs delightfully well in the true

Broadway style, although they seem a trifle too self-conscious in their attempts at decadence. A few numbers remain especially memorable, such as Bruce Retallack's amusing *The Tale Of the Oyster* and Jo-Anne Clark's hilarious *Laziest Girl In Town*.

Even though this show might be best enjoyed by Cole Porter fans, there are still plenty of zany bits and romantic love songs to entertain even the most unsophisticated novice. Cole and Company runs Oct. 27 to Nov. 1, at Centaur 1.

—Allison Rowley



AEFUM, l'Association des Etudiants Francophones de l'Université McGill presents Louise Forestier.

Julian Falutz



Pottery student at work.

M. Dorolik

The life of clay

Ten years ago a career in pottery was the "myth" that many aspired to but few realized. Today all this has changed. Handicrafts are now attracting overwhelming interest throughout the Province, and pottery is no exception. The market for hand-made pottery especially has surpassed all expectations.

Nothing attracts attention or creates public awareness like an exhibit. Nothing improves craftsmanship quite like competitive spirit. That is precisely the ideal behind the Annual December Exhibition of Crafts at Place Bonaventure. This year's entrance standards for the pottery section were higher than in the past, primarily because of the vast number of applicants.

Pottery is competitive at Place Bonaventure, but there is always room and opportunity for new and inspired talent. A new entrant in this year's Exhibition, former McGill student Kathy Scott, says she never imagined she would get this far. Asked how she became interested in pottery, Kathy reflected a minute, lit a cigarette, then replied deliberately, "The fall after I graduated from McGill, I took a Pottery and Weaving course at CEGEP de Vieux Montréal to learn French. "So, she adds in a whisper, "I really got interested in pottery by accident. Pottery requires diligence, hard work and persistence," she continues, a good-natured grin stealing across her face, "and plenty of time, if you're a production potter. But remember that clay is above all rewarding—it requires hard work but gives great satisfaction."

The word "potter" may

conjure up the image of a dedicated craftswoman working diligently at her wheel. Wheel-work does take months to learn properly, but much wheel-work can be approximated by hand-formed pottery. Anyone who can use a compass, protractor, ruler and rolling-pin (and doesn't mind getting their hands dirty) can make hand-formed pottery sooner than she thinks. Enough hobby centres and trade schools exist to satisfy serious and part-time potters alike. Several CEGEPs and even McGill offer courses in pottery, either as an extra-curricular activity or for credit through the Faculty of Education.

So, where do you go if you are interested in pottery as a hobby or as a career? *Poterie Bonsecours*—Centre de Céramique, located at 433 Notre-Dame St. East in the heart of Old Montreal, combines the traditional methods with the fast-paced, industrious atmosphere of the modern ceramics studio. This bilingual centre caters primarily to students intending to enter the field, either as freelance potters or as industrial ceramicists. As well as evening courses for hobbyists, Bonsecours offers a full-time, ten-month course sponsored by Manpower. Although most of the students at the Centre hope to make a living at pottery, Bonsecours welcomes the hobbyist as well as the would-be professional. Ms Leman, owner of *Poterie Bonsecours*, hopes that the centre will one day provide information resources, supplying new potters with the know-how to set up their

studios and help them get started.

John Shaw and Kinya Ishikawa, two of the finest potters in Quebec, supply students with expert training in technique at Montreal's Visual Arts Centre. Visual Arts aims not to train professionals; rather the school hopes to serve the need for creativity in the Montreal community. The emphasis lies on artistic expression: the coordination of hands and mind.

A three-storey Victorian building near Vanier College is the home of the *Fusion Craft Centre*. This community hobby centre, affiliated with the YMCA, has a decidedly unique atmosphere. Anyone is welcome to visit the basement-workshop, pop into the boutique on the first floor, or enjoy a cup of coffee in the spacious old-style French kitchen. The Centre offers evening courses in Handbuilding and Wheel-work, running in ten-week parcels. Potters are usually on hand to answer questions or provide helpful criticism.

McGill's Education Faculty offers first and second term credit courses in pottery primarily intended for craft teachers at the primary and secondary level. Professor Studham leads two evening classes—Tuesday for beginners and Thursday for advanced students—each of ten weeks' duration. The courses introduce Hands and Wheel work, glaze chemistry, and kiln construction. Everyone is welcome, but register early: Professor Studham's popular courses fill up within half an hour after registration.

—Janet Sawchuck

Monuments of yore

There was a time when St. James United Church need not have publicized its existence with the aid of a neon light on St. Catherine Street. In 1887, the church had a beautiful entrance with a huge stained glass rosette over the main door and was surrounded by expansive grounds. However, in 1920, the church elders realized that they were wasting valuable frontage on St. Catherine, and as a result, stores were constructed on all available property facing the main street, hiding this entrance from view.

Examples such as this are on display at *Il était une fois Montréal*, the photographic exhibition currently at the Galerie de la Université du Québec à Montréal on the corner of Sherbrooke and St. Urbain. Although the show is quite small the display gives an accurate idea of a Montreal which would still exist today if one did not have to sacrifice all to the bulldozers of progress.

Included in the exhibit are twenty-five pairs of photographs taken in the downtown area of Montreal depicting buildings constructed in the last half of the nineteenth century which have been destroyed. The display also includes buildings which have been preserved such as Chancellor Day Hall, the Law Faculty at McGill which was originally constructed in 1893 as a private residence (for James Ross) and included spacious gardens and tennis courts.

It is hard to believe that a home of similar character once existed at the corner of Metcalfe and Sherbrooke Sts. where the International Civil Aviation Organization building is now located. Its builder, Senator George Drummond, was twice unlucky when the street bearing his name was also razed. This neighbourhood once included stately homes, tree-lined sidewalks and even a church. The modern office buildings and restaurants seem a pallid replacement.

Several of the buildings on the McGill campus have played a part in this downtown renewal, including the Samuel Bronfman Building. This, together with the Constellation Hotel, have replaced a distinctive group of mid-nineteenth century row houses resembling those built in Bath, London, and Edinburgh. The modern, sterile design of these two buildings present an unfortunate contrast to what might have remained.

By comparison, one area that has been well preserved is the student ghetto. Both Lorne Crescent and Aylmer Avenue are presented as examples of neighbourhoods which have retained their original character. It is to be hoped that exhibitions such as *Il était une fois Montréal* will enable areas like the ghetto to be spared from replacement in the name of progress.

The exhibit runs through November 3 at 3450 St. Urbain.

—Diana Gibbs

Rod-faced rock

Rod Stewart and the Faces were in town last Friday, October 24 and, as usual, they threw a party. This one was at the Forum and the hosts did their best to make sure everyone had a good time.

The band's entrance was like the show: stylish. They promenaded down two sets of stairs to music and lights befitting a burlesque queen. Stewart, clad in striped pajamas, ran, jumped, and quivered over his all-white stage while simultaneously spinning and throwing his mike stand into the air.

Ron Wood, back from his jaunt with the Stones, was Stewart's main accomplice in the on-stage shenanigans. His

guitar playing was as first-class as ever and it was apparent that Woods' first home is with the Faces.

The rest of the crew, Ian McLagan on keyboards, Tetsu Yamauchi on bass, and Kenny Jones on drums were crisp and relaxed, blending in perfectly. Jesse Ed Davis, who filled in during Woods' Stones tour, was also there providing some additional guitar licks.

The material was as tight as the band. Stewart's gruffy vocals blasting out over the crowd on such popular rockers as *Stay with Me*, *Sweet Little Rock and Roller*, *I Used to Love Her*, and *Three Time Loser*. The latter is from the new album, *Atlantic Crossing*.

Only once did the pace slacken when the group, backed by a string section from the MSO, drifted into two very beautiful songs, *Angel* and *Bring it on Home*. Then it was back to old tricks, and the rocking continued until Rod left the stage during a wild jam in the final number, *Twistin' the Night Away*.

There are some who don't like his voice, there are some who don't like his music, but no one can take away from Rod Stewart the fact that he is a fun-loving, down-to-earth performer who never promises more than he delivers: a good time.

—John Keller

Jesse's got his gun



Ellen Reitman

Jesse is back

There is a defensive and defiant tone in Jesse Winchester's voice: "I'm not standing on the American border beating my breast and weeping wet tears; my home is in Montreal." He is back home after extensive touring in Australia, the Maritimes and Toronto, and will be appearing at the Golem coffeehouse this weekend.

Winchester is clearly proud of his success, which is most evident in Montreal, yet there is a sense of the *déraciné* about him: "I'm not a French singer. I feel that I don't really fit into the French music scene, and I wish I did. I wish I spoke and sang in French the way someone like Michel Pagliaro can in English." He seems skeptical of the extent of his francophone following, and although he was written some songs in French, he views them primarily as a gesture and an aesthetic exercise. "My French is fair", he grins, "I always try to speak French when the situation calls for it, and I find the Quebecois very sensitive and responsive to the efforts of a foreigner to speak French. My wife is French, and we plan to send our children to school in French; aside from that, I really don't have any thoughts

about it. I certainly don't feel threatened by the climate here."

He has struck up friendships with people like Marie-Claire and Richard Seguin, Louise Forestier and Tony Roman. The music of Gilles Vigneault, Jacques Brel, and Pauline Julien appeals to him because it is "legitimate French music" as opposed to French rock and roll which is contrived imitation of American groups. "It's more of a feeling of the French essence that I get, for I have trouble understanding all the lyrics in French songs; they tend to sound like one long vowel. Judging by my own experience, I wouldn't really expect French people to respond to my music."

A sudden scream from an adjoining room interrupts Winchester, and he leaps up. He returns a few seconds later holding a small drenched baby — his youngest child, Alice. Her older brother, Jamie, age three, has poured a glass of water over her, and is banished to his room. "I was an older brother too, so I know", comments Winchester wryly as he envelopes Alice in a towel. He smiles indulgently as Alice nibbles at the coffee table; it is the first sign of warmth to emerge from him.

The smile disappears, and Winchester bristles slightly

when asked about the draft dodger label which has been so firmly glued to him. "It is a journalistic device that interviewers have used to make their articles more interesting. People may have expected me to advocate all kinds of political changes because I came here to avoid the war. The first place to cleanse is one's own persona, then one can take up causes and start prescribing. It goes without saying that I haven't completely cleansed my own heart." Yet, at the same time, Winchester admits that the draft dodger image has contributed greatly to his success here.

He is very enthusiastic about his Australian tour; the warm reception he received and the sheer distance he has travelled seem still to overwhelm him. Does Winchester find touring to be as Paul Simon described it in "Homeward Bound"? "Well, yes, to an extent it is, but perhaps not so bleak." Winchester has played in several of the larger halls in Montreal, such as Place des Arts, and Cinema Outremont, but he much prefers the closer atmosphere of the smaller clubs and cafes. He does not account for this preference with a "60's-basement coffeehouse — Dylan-started-there" ap-

I lived with the decent folk in the hills of Old Vermont
Where what you do all day depends on what you want.
And I took up with a woman there,
Though I was just a kid
And I smile like the sun to think
Of the lovin' that we did.

—J.W.

proach; he does not see much need to explain things at all.

Winchester laughed at a tentative inquiry as to his general interests — "Do I have any hobbies?" he asked mockingly, and then answered his own question: "I like to read, I read enormously. I'm not interested in the social sciences; I'm not interested in other people's theories about how the world works. I like good novels, biography, that sort of thing. I do a little photography; my first efforts are on the wall, but I'm not too serious about it."

He has become interested in country and western music of the Don Gibson-Nashville genre. Although Winchester does not sing in a country and western style himself, he sees his songs as "country in structure and in emotional impact". He has worked with country-singer Stoney Edwards, who has recorded several of Winchester's songs. Winchester is presently preparing a new album, his fourth, and would like to work in a basically "country direction".

There is an unmistakable sense of nostalgia and longing in Winchester's music, and it seems to centre on the US. In songs like "The Brand New Tennessee Waltz":

O my, but you have a pretty face

You favour a girl that I knew
I imagine that she's still in Tennessee

And, by God, I should be there too.

I've a sadness too sad to be true.

Winchester combines a simple love song with a gentle lament for something left behind: possibly his country, but rather a piece of himself. "Yankee Lady" projects a similar image:

And now that I see myself, a stranger by my birth
Yankee Lady's memory reminds me of my worth.

Winchester admits the nostalgia, particularly in songs like "Mississippi, You're On My Mind" which describes the surroundings of his childhood. He emphasizes, however that although these impressions are part of him, and will be reflected in his music, it does not mean that he aches to return to the States. He has learned to love it here: "That is actually the main thrust, learning to love it. It entails an acceptance of things, like dying for instance — you have a horrible situation, but you find a twist which makes you laugh, and that redeems everything."

—Helena Lamed

Good enough to eat

What To Have:

One knife
One large frying skillet
One medium sized casserole dish

What To Buy:

1 medium eggplant (unskinned), cut in 2 inch slices—oil as needed
1 14 oz tin of tomato sauce
oregano
crushed chilli peppers
tabasco sauce
1 green pepper diced
1 lb fresh mushrooms sliced
3 scallions diced
1 tomato cut in small chunks
½ cup parmesan cheese
1 lb mozzarella cheese

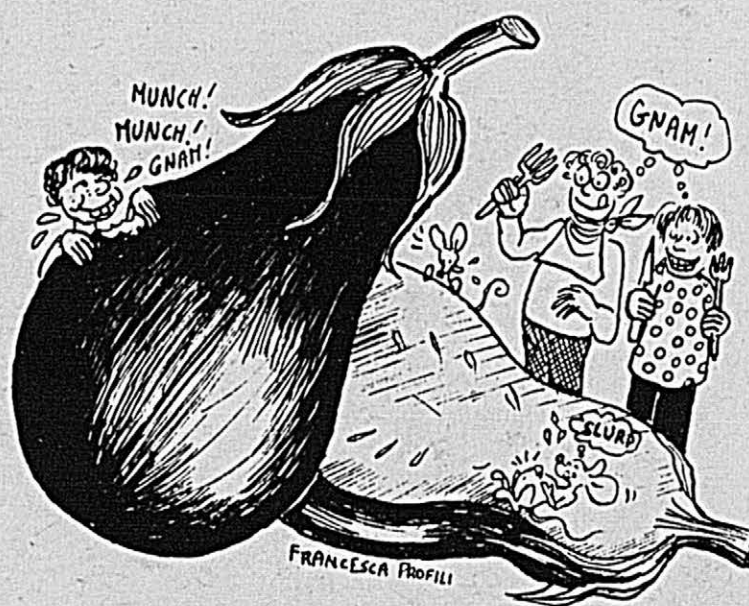
What To Do:

1) Sauté eggplant over heat

until browned and soft.

2) Remove eggplant. In the same skillet, add the tomato sauce, spices, vegetables, and parmesan cheese. Let them simmer for about 15 minutes.
3) In the casserole dish, arrange the eggplant slices and cover with the sauce, topping it with the grated mozzarella cheese. Bake it at 350°F for about 2 hours.
4) Serve it on a plate with a side order of rice or pasta. Sit down, make yourself at home, relax, and enjoy your meal. It's so good that even eggplant haters will love it because it's cheap enough to afford, rich enough to get stuffed from, and healthy enough to gain energy to make it again...

Julie Wexler



Picking Bergman's berries

SMULTRONSTÄLLET, the Swedish title of the classic Bergman film, *Wild Strawberries*, is a word that conveys both the time and place of harvesting. When the elderly protagonist Isak Borg, driven to a return to the past by disturbing dreams, a foreboding of death, and a sense of material success and personal failure, pauses at the scene of his youth and discovers the wild strawberry patch he murmurs "smultronstället." In the Swedish tradition this invokes a medieval romantic tone, a national sentimentality underlying the musical implications.

The short Swedish summer, the brief reprieve, is an untranslatable symbol that gives scope to an inner anguish of the impermanence and sweetness of life. The essence of this image is the concept that the event assumes its meaning not from the action itself but from how it is regarded at different moments in time, and that life is composed of such a series of isolated moments, given meaning by their temporal relationship to the memories of the man who experiences them.

The story is basically subordinate to the evocation of mood. The director imposes an elliptical image, an impression suggestive of other ideas and emotions. He elaborates on its meaning to his characters and to himself, but leaves the conclusion to the

observer to whom the image may mean as much or as little as he chooses.

"In our relation with other people we mainly criticize them. I have therefore withdrawn myself from all forms of social contact." Borg establishes his personal tragedy with this beginning line. Man's inability to communicate with other men has always been an essential part of Bergman's philosophy, but up until this time he has never seemed to express this belief in making a positive attempt quite so strongly.

Life can only be expressed through man's relationship to other men; Borg has disassociated himself from mankind and turned inward, leading to his death: an existence as a living corpse. Looking back on his life he attempts to rationalize his solitude as a consequence of dedication to abstract science, but his dream clarifies the difference between the man he thinks he is and what he really is.

His is the story of a man whose introversion masked as idealism slowly separates him from human contact. Borg is wrong about himself and a series of disturbing incidents gradually awakens him to an awareness of his own intellectual incomprehension. It is only his subconscious that can break the barriers separating an idealized past, a predetermined future and an unrealized present.

Bergman's purpose in *Wild Strawberries* is to reach behind the façade that keeps the skeletons effectively concealed in respectable life. As Strindberg's *Miss Julie* says, "Oh, you may run and run, but your memories are in the baggage car and with them remorse and repentance." Borg stands for all those men who have ignored the real values in life, and in Bergman's world man's condition is ameliorated only if he manages to grasp the truth about himself and in conflict discover his own soul.

Borg is a professor emeritus, yet he knows nothing. His experiences show him that unless he abandons his selfishness he will be spiritually dead, and he is saved when he is willing to face the errors of judgment in his life and acknowledge that he has been betrayed by his misconceptions of the human situation and emotions. "We are miserable human beings and we know it. We have erred and we have sinned—we, like everyone else. We are not what we seem but at the bottom we are better than ourselves because we disapprove of our own misdeeds." (Strindberg, *Ghost Sonata*).

One has to come to terms with the irregularities of existence; one has to settle for suicide or acceptance. In *Wild Strawberries*, within the space of a day the lessons of a lifetime have been assimilated.

—Anne Dragemark

Generations upon generations (2)

The Saidye Bronfman Centre has opened its 1975-76 season with a fascinating and sensitive production of Michele Garneau's *Quatre-à-Quatre*. The Centre is to be commended for making a successful attempt at introducing French-Canadian theatre to a predominantly English middle-class audience. The translation, though unnatural in some places, holds up quite well and offers an insight on love and sorrow through the women of four generations of a Québec family.

The plays opens with an introduction to Anouk, the youngest of the women. Faced with the reality of having just thrown out her parasitic lover, she undergoes the frustrations, anxieties and doubts about love. She is haunted by the ghosts of her great-grandmother, her grandmother and her living mother, all of whom are on the stage.

Through constant flashbacks and interplay between the four women the audience is exposed to varying interpretations of love and marriage. The naive great-grandmother, the embittered and drunken grandmother and the deluded, doll-like mother all bring to life the sorrows and bliss of love in their French-Canadian culture.

The play, in fact, is not a conventional structure with an organized plot and story line, but rather a visual and verbal poem, an emotive and sensual picture of the tragedy of four women.

In creating this moving piece of drama, Daniele Suissa, as director, keeps the flow of emotions constantly moving, from character to character—quatre-à-quatre—and extracts excellent performances from almost everyone.

Outstanding amongst them was Pauline (Catherine Begin), the sleazy and coarse grandmother. Her husky voice vibrates through the audience projecting the earthy and overpowering personality of a woman who has lost all hope of happiness. She still maintains her vigour and zest for life, however, through the strength she gets from her bottle of "booze".

Manon Bernard in the role of Anouk, is somewhat disappointing. This is due to a combination of misunderstanding of her speeches and her artificial style which is not convincing.

Claude André Roy is to be congratulated on a splendid lighting design that was essential in linking up the four different stages where each character performed her role. Certainly a Herculean effort was made and it succeeds to perfection.

The Saidye Bronfman Centre is offering the English community an opportunity to see a striking production of one of Québec's foremost playwrights, Michele Garneau. *Quatre-à-Quatre* runs until November 16. —Leor Margulies

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Wild Strawberries is being shown tonight



Dreyer's Vampyr at S.G.W.U. next Tues



Repulsion at Cinema V - 19:00 Oct. 30 & 31



When Keaton was making movies...

* McGill Film Society 392-8934

Oct 29 **Wild Strawberries**, one of Bergman's four best films, is probably the best film MFS is showing this year. Should see it. 20:00

Nov 1 **The Adventures of Rabbi Jacob** is another hilarious Louis de Funes film, and if you don't know who he is, it just proves how isolated McGill really is. 19:00 & 21:30

* Cinematheque Quebecoise 866-4688 844-8734

Oct 29 **Miss Julie** is a very good Strindberg adaptation by Alf Sjöberg. 19:00

Oct 29- The Cinematheque is doing a retrospective of recent Quebec film production. Call them and get the details 'cause there's some good films showing.

* S.G.W.U. 879-4349

Oct 30 **Street of Shame** by Kenji Mizoguchi is a visual feast. If you enjoy them, see it. 19:00

Oct 31 **The Fiancees** is a fine low-key film by Ermanno Olmi. 19:00 **Dodes'ka-Den**, Kurosawa's most recent film, is his best so far. Set in a modern day slum, it's a far cry from his samurai productions, but even better done. 21:00

Nov 1 **Smiles of a Summer Night** was Bergman's first big hit. It's a fine farce set in the nineteenth century. Can't stand them myself. 19:00

All These Women is another Bergman comedy, this one done in 1964. 21:00

Nov 2 **Black Orpheus**, in spite of being a tragedy, is one of these films that leave you feeling great after you've seen it. 19:00

The Naked Night on the other hand, is one of Bergman's most wringing and cathartic films. 21:00

Nov 4 Good double bill: **Haxan** (Witchcraft through the Ages) a 1921 Danish exploration of the phenomenon with great scenes of sorcery, and **Vampyr**, Dreyer's 1932 version of the tale, is the best one put on screen. 20:30

* Cinema Outremont 277-4145

Oct 29 Two Hitchcocks; **Foreign Correspondent** (19:30) and **Mr. & Mrs. Smith** (21:30) part of a continuing retrospective on Wednesdays. The Hitch is always worth looking at.

* Cinema V 489-5559

Oct 30 **Repulsion** is about a girl (Catherine Deneuve) going insane. It's Bolanski at his blood-curdling best. 19:00 (also Oct 31 19:00 & 00:00)

Oct 31 **Don't Look Now—I said it all last week.** 19:00

Nov 1 **Gone with the Wind**—the tear-jerker to end all tear-jerkers, even if it was done back on 1939. 19:15 (watch out, it's almost 4 hours long) **Johnny Got His Gun**. I saw it with twelve people and every one of them came out of it with a different reaction. I liked it. 00:00.

Nov 2 **2001: A Space Odyssey** by Kubrick is one of the most boring and pretentious films of all time, especially when shown at 15:15. (There's no decent acid around the city so forget it). That goes for **A Clockwork Orange** showing twice on Nov 3.

Nov 4 **Lacombe Lucien** is another very good film-about-youth by Louis Malle. 18:45.

Nov **Dr. Strangelove** you should all know about, and if you don't go see it or you'll answer to the president of the Coca Cola Co. of America. Peter Sellers and Kubrick are great. 21:15 (also 6th 19:15)

* The Boob Tube

Oct 29 Ch. 6 **Harvey**. Jimmy Stewart has a pet rabbit called Harvey, the rabbit is six feet tall, invisible and with a philosophical bent. 23:55

* McGill English Dept

Oct 30 **Citizen Kane**. Nuff said. I'll probably see it for the 24th time. 11:00

Oct 31 **The Magician** is my favourite Bergman of all time. No time known. Use the ole telephone.

Nov 4 **Birth of a Nation**—Griffiths' first feature (Hollywood's too) is worth the time. Take a look and try to forget what the Ku Klux Klan is now. 15:00

* McGill Community Festival

Oct 3 Double Bill: **The Haunting & The Uninvited**. An apt Halloween special so you can start your chills early — It's at 14:00

* Flick Cinema 845-1269

Nov 5 **All About Eve** proves once and for all that J.K. Mankiewicz bears no responsibility for **Citizen Kane**, in other words **All About Eve** (directed by JKM) stinks while Kane doesn't. 21:30

The Weekend MUSIC

Golem Coffee House:

Jesse Winchester. Oct 30 thru Nov 12. 3460 Stanley Street, 845-9171. See interview in this Weekly.

Powerhouse Gallery:

Harlequin and Daltry O'Neill. Oct 30, 3738 St. Dominique Street. Benefit concert for Montreal Rape Crisis Center.

Outremont Theatre:

Gilles Valliquette, rock-oriented chansonniers. Oct 31 to Nov 1 at 7pm, 1248 Bernard Street W., 277-4145.

Yellow Door Coffee House:

Chris Rawlings. Oct 30 to Nov 1, from 9:30pm, 3625 Aylmer St., 392-4947.

Café MoJo:

Sayyid and Ameen. Oct 30 to Nov 2, from 8pm, 4599 Park Avenue.

THEATRE

Centaur 1:

Cole Company. Porter's life and achievement through music. Oct 27 to Nov 2 at 8:30pm, 435 St. Francois-Xavier, 288-1229. (See This Weekly for Review.)

Le Theatre de Quat'Sous:

Orion Le Joueur. Until Nov 5 at 7:45pm, 100 Pine Ave. E., 845-7277.

Lakeshore Players:

She Stoops to Conquer. Oct 30 thru Nov 1, and Nov 5 thru Nov 8, 1301 Dawson Ave. (Dorval) 631-8718.

Saidye Bronfman Center:

Quatre à Quatre. Until Nov 16 at 8:30pm with matinees Tuesday and Thursday at 1:30, \$3.50 to \$5.50, 3150 Cote St. Catherine Road, 739-2305. (See Review in This Weekly.)

Theatre Workshop (John Abbott):

Tom Jones by Henry Fielding. Thursday, Friday, and Saturday at 8:30pm. Matinee Sunday at 2:30pm, Macdonald College Campus, Main Auditorium, Ste-Anne-de-Bellevue, 457-6610.

FESTIVALS

McGill Community Festival:

Happenings all weekend long. Check the Festival's newspaper.

McCord Museum:

The Artisans of Quebec. 18th Century Quebec furniture, textiles, ceramics, and glass. Friday thru Sunday, 11 to 6pm, 690 Sherbrooke St. W., 873-2878.

An open letter from Andrew Yearwood

Tonight I will be presenting, for the consideration of Council, a proposal for the restructuring of the Students' Society. It is my deep conviction, having seen the problems of the Society and having seen the

difficult for me to acquaint you with, and for you to understand, the true situation. Here, however, are some of the facts.

Inflation has eroded the purchasing power of the Society's budget. Since the last

pay it can never expect to attract qualified and experienced people. These are the very people who can put this place back into shape and ensure a high quality of management on the one hand, and a high quality of service on the other. Yet this year, 30 percent of the budget will go for salaries and wages, for the people who maintain the building, and keep the offices running.

At the same time many changes have been taking place in society at large, particularly in the University. Enrollment in this university has increased from 10,000 to 17,000, in the period since 1964, thus altering the character of the campus community, if it can still be called a community. Most of the new buildings you see have gone up in the period since then. The University curricula have drastically changed as well, with the establishment of many new departments, new courses, the introduction of the credit system and the new grading system, the establishment of the Centre for Continuing Education, and the commencement of the summer session program. These changes in both the static and dynamic aspects of the university have been accompanied by an equivalent—if not greater—amount of change in the students' attitudes, behaviour, and needs.

Today every Faculty is housed, primarily, within its own physical premises. Students tend to identify more with the building within which their

faculty is housed, and less with the University and the University Centre, where the Students' Society is housed. Students "rush in" in the morning to complete their credits and after they are through with the day's course work, they "rush out". Whether these changes are for the worse or for the better, it is not my intention to say. My intention is merely to say that Students' Society is definitely archaic, and a new structure has to be created, which will fit into the new conditions.

Today every faculty has its counterpart student faculty association, a fact that barely existed in 1964. Today each of these associations provides many services to its members, and continues to expand them. Student government in the 70's and 80's will be inconceivable without the participation of these associations. Moreover, the students of today do not

Society fees, because it is my opinion, as well as that of the members of the Executive, that the Society as it is right now is not worth supporting any longer. In fact, inflation has done what student votes and "student apathy" were never able to do—bring the Society to the realization that it's got to change. The purpose of my letter is to inform students of the new proposal which I shall officially be presenting tonight. It is going to be decided not merely by Council, but by the consent of all clubs and societies. If the new structure is adequately to meet the needs of students and be sensitive to their demands—a prerequisite for its durability—it will have to be drawn up by all the student groups together. It is my hope that students as individuals and students as groups will lend their support to this proposal, and make available their own

"Since the last time there was a fee increase, in 1964, inflation has risen by 60.5%. This means that this past August, the real value of the \$24.00 you paid was only \$9.50!"

need for an expanded and improved service to students, that the Students' Society needs a radical overhaul. The Society has to change its goals in order to meet the students' needs in the 70's; it has to change its structure in order to ensure that it is compatible with its goals; and that structure must meet all the needs of the students in the best possible way.

It is very easy to expect things from the Society, but it is very difficult for the Society to deliver them. I myself expected a lot from the Society before I ran for President, but now I realize the limits of the Society's capabilities. It is indeed unfortunate that a realistic understanding of the problems inherent in, and the limitations of the Society, can only be obtained from the inside, for this makes it more

time there was a fee increase, in 1964, inflation has risen by 60.5 percent. This means that this past August, the real value of the \$24.00 you paid was only \$9.50! This coming year alone inflation is expected to continue at a rate of 10 to 15 percent, further reducing the real value of the Society's budget.

As time goes on, we can accommodate less and less requests of the various groups that come to us legitimately asking for money—the money which they gave us. If they pay \$24.00, however, they must realize that the net worth of service which the Society will be able to deliver to them cannot exceed \$9.50.

The problem does not stop here, however. The Society lacks the funds to hire an adequate number of the personnel it needs, and with the incredibly low salaries it has to

"... In fact, inflation has done what student votes and 'student apathy' were never able to do — bring the Society to the realization that it's got to change."

care as much for the University Centre, thus its control can be delegated to a different body, composed primarily of the groups that use the building.

The purpose of this letter is not to persuade you to vote for an increase in the Students'

ideas. This is only a skeleton proposal, the flesh and life of which will be given by the students themselves. Thank you.

Andrew Anderson Yearwood,
President, Students' Society.

Evaluation . . .

continued from page 1

meeting vented their personal grievances with the increased rates. Many people on fixed incomes and various pensions said they simply cannot cope with the taxes but they do not want to sell their houses as they have no place else to live.

When asked what his party had in the line of an alternate evaluation system, Bennett described some schemes that exist in Ontario which could easily be adapted to Quebec. The Ontario tax credit system pays rebates on provincial taxes to home owners for example, and the provincial government has given the power to municipal governments to exempt from any taxes poor people who cannot cope with the financial burden. According to Bennett, there is a clause in the charter of Montreal that says property taxes can be paid by installment. The passing of a bylaw would put this clause into action. However, the installment plan carries with it a one per cent penalty per month, which the MCM councillors want abolished.

Mr. Eugene Cazal and Mrs. Bella Freedman, two citizens who claim they cannot cope

with their increased evaluations, are contesting the matter in court. The ACTE is collecting the \$6,000 that is needed for the trial's expenses. It was stated at the meeting that water taxes may go up 25 per cent next year.

Anyone interested in knowing more about the action of the MCM in trying to change the evaluation system should attend the general meeting of the Côte-des-Neiges and Snowdon citizens on Wednesday, November 12 at 7:30 pm, 5366 Côte-des-Neiges.

today

The McGill Ukrainian Discussion Club:

Will be meeting at 5 pm in union union 307. Fr. I. Kutash will lead a discussion on the possibility of merging the Ukrainian Catholic Church and the Ukrainian Orthodox Church.

International Students Association:

Presents a "Teach-in", **Student Services and You**, with guest speakers and discussions on Health Services and Counselling, Student Aid, Legal Aid, Students' Society and Off-Campus Housing, 7:30 pm Union 307.

Women's Union:

Meeting to continue discussion on feminist issues and programs for the Women's Union. All of you who enjoyed the wine and cheese should come and participate in our more serious side. 4:30 pm. 'A Room Of One's Own' Union, 457.

Shotokan Karate Club:

Lessons start today at the Currie Gym (Karate room). Beginner classes 4:45 pm. advanced belts 6 pm. Everyone welcome even if you don't have your Karate uniform with you.

Arts and Science Students:

Pick up your verification from the Student Affairs Office, Ground Floor, Dawson Hall, to Thursday, October 30th. Return it, with any corrections, by Monday, November 3rd.

Prayer Group:

He's infinite! We need your help to praise Him. The McGill Christian Fellowship. Every weekday from 8:30-8:55 in the Union 307.

Audio-Visual Centre:

Come see **Civilization** with Sir Kenneth Clarke, a 13-part colour videotape BBC series. We also have tapes and slides dealing with science fiction. Audio-Visual Centre, 2nd floor Redpath Library.

Library Workshops:

Today's topic is audio-visual materials. Meet at the Redpath

Undergraduate Library Info-Reference Desk at 3 pm.

Sincerely, St. Paul:

Join us for the last in our series of Bible studies on Paul's second letter to Timothy. McGill Christian Fellowship. At the Newman Centre, 3484 Peel St. at 1 pm.

Chabad House:

Fantastic party Sat. Nov. 1st. Phone today for reservations, 842-6616.

Chabad House:

Free Hebrew lessons Wednesdays 1 pm. Come early and browse in our well-stocked library or try a home-made delicacy. 3429 Peel St. 842-6616.

Radio McGill [resurrected]:

Meeting tonight for all Radio McGill staffers and would-be staffers, at 7:30 at Radio McGill (in the Union basement). We will be finalizing plans and assigning jobs for the reopening of the station. For more info call Benjie at 488-1156.

MOC:

Instead of just sitting in the cafeteria today, why not bring your lunch up and relax with MOC. We'll be on the South Balcony of the 4th floor of the Union. There's plenty of room so come join the fun!

McGill Ski Team:

General meeting for all interest-

ed people at 5:15 this evening in the Currie Gym. (room to be announced).

Faculty of Arts Men's Intramural Sports:

Anyone interested in playing ICE HOCKEY, FLOOR HOCKEY, BASKETBALL, or VOLLEYBALL for the Faculty of Arts team please contact Dan IMMEDIATELY. 322-1455. You can save \$10.00 if you enter a team through your Faculty Rep. Practice times are available for all of the above-mentioned sports.

McGill Film Society:

Wild Strawberries, at 8 pm in L132. 50 cents admission.

AEFUM:

Dans le cadre de la Semaine Culturelle Québécoise, nous présentons gratuitement GINA, un film de Denys Arcand, à 20:00 heures au FDA Auditorium. Pour plus d'information, contactez Sylvain Lapalme 729-1094.

Books for prisoners:

The John Howard Society is requesting any books to be donated towards prisoners in the Archambault Maximum Security Institute in Ste. Anne des Plaines. Stick a book in the box in Union lobby today through next week. Be generous, after all, none of us would want to be put away for a few years.

Where's the old school spirit?

The changing collegiate sport scene

The article below appeared in the October 2nd, 1975 issue of Campus Scene Magazine and was written by Campus Scene Feature Editor Bob Delaney.

George and Hal hadn't been to a McGill Redmen football game since their college days half a decade ago. They sat about forty feet up in the stands watching the new Concordia University grid squad come to grips with their old alma mater. Hal wrapped his hands around a cup of hot coffee he had just poured from his Thermos bottle and watched his breath condense in the autumn air. George stamped out a cigarette and took a swig from his hip flask. Southern Comfort.

"Sure isn't what it used to be," conceded Hal, now a furniture salesman, "we used to get close to ten thousand out here for some of these games."

"I don't understand today's students," said George, "they don't back their teams. Where's the old school spirit? I think college sports are just about dead."

Christine is in her third year of university at Concordia's Sir George Campus and she was down at the Loyola sports complex looking things over. There was a game of touch football in progress on the field and she had just walked out of a gym that resounded with the impact of bouncing basketballs.

"Sports have really changed in the past few years I think," she observed. "It's not such a passive thing that people just chat about any more. There's such a big push to get involved in actually participating yourself these days. I don't know what it might be like on the outside, but sports are sure alive in university."

Two different views from two different viewpoints. But just what type of state is college sports in these days? Can it really be alive with established institutions like McGill suspending their varsity programs and can it be dead when those same varsity teams are given a fresh lease by old alumni

The CEGEPs report their athletic programs topheavy with students in the "participation sports."

members who anted in much of the capital to keep them going? Is it dead when prestigious varsity teams play to empty auditoriums across the country or is the dramatic increase in intramural sports an indication of its well being?

"You've got to look at the whole business in the proper perspective," says Enos, "I don't feel we're in athletics *per se* at this university. We're in the area of physical education."

Ed Enos feels there are two dimensions to the physical education plot: the horizontal and the vertical.

"Vertically, you've got natural athletes like Larry Carriere to whom university is a different type of means toward an end. To this type of athlete, sports is as meaningful if not more so than what he learns in the classroom. With our intercollegiate sports program there exists an opportunity for this type of person to go as high up as they want or are able in the field of sports. The college years provide him an opportunity to mature in a quasi-big league atmosphere. At the end of this time, he or she would conceivably be capable of making it along the next step of the ladder."

Enos' theory equates collegiate sports with the classroom and assumes that as star of the varsity team, an athlete would find himself in roughly the same position as the straight "A" student in science at graduation time. Our science student might land a promising job with a large company while the athlete has a chance at the big league farm system where his own development might be rounded up.

The horizontal plane is the broader of the two directions in Ed Enos' athletic picture.

"Looking at the horizontal dimension," he says, "I see this as an opportunity for each and every student on campus to find an athletic activity—not necessarily in the area of team sports that will prove to be self satisfying and fulfilling to him personally. This is involvement and encompasses the individual sports like archery and fencing and the like."

"The important thing from this viewpoint," says Enos, "is that an athlete can be involved only to the extent that he or she wants to. To people who participate on this level, sports is fun, not a way of life."

It has been stated and restated. Spectatorship is not so popular, while participating is still gathering momentum after exploding in the latter part of the 1960's.

Internal memoranda within the National Football League discussing the attendance problems being experienced by nearly all NFL teams was made public in newspaper and magazine articles. Pro sports is feeling the pinch as fans balk at inferior talent and no longer believe the superstar platitudes bestowed on obviously hyped-up mediocrity by high pressure admen and PR hucksters. The world champion Oakland Athletics are drawing less than twenty percent of stadium capacity on the average and Time magazine reports owner Charles O. Finley ready to swing a deal that would see the Chicago White Sox shipped off to Seattle and the "A's" resettle in White Sox Park.

Sports stores are reporting booming sales in equipment for "involvement" sports. Tennis is the fastest growing sport in the world today. Skiing is thriving and dealers are hard pressed to keep pace with the demand for equipment, but not so hard pressed as owners of overcrowded ski resorts. The fellows that own the pro shops are smiling.

McGill's athletic director is Harry Griffiths. "People these days are more conscious of the value of developing their body," he says, "We keep emphasising that everybody these days should get exercise."

McGill's athletic programs were re-oriented toward the "involvement" dimension with the shakeup that almost

saw the demise of the Redmen. Griffiths says the brunt of the program is channelled into making "the average student" more physically active and in making a place for athletics in the college student's lifestyle.

Griffiths quoted McGill's annual reports and a few of the statistics he brought out reveal the accelerating degree to which the student body has responded. In men's athletics, some 804 students were registered in the fall 1972 term. The following year this had increased to 943 and in 1974, the last year for which accurate statistics are available, the figure had jumped another twenty-one percent to 1138. Over five thousand students were registered in some type of sporting activity on the campus, be it intramural hockey, broomball or basketball, fencing, weight lifting or archery.

"Today's generation has been schooled in participation," says Griffiths. "They no longer regard sports as something the other fellow does while you open a can of beer and watch. I'd say there was a fair amount of peer pressure within the university to be an active participant in at least one athletic activity."

With the heavy emphasis on participation, spectator attendance has slipped dramatically.

"We had about fourteen hundred spectators out for the McGill versus Concordia game last week," said Griffiths. "We used to get over nine thousand, and for playoff games the stadium was jammed. But now we figure we're lucky to get three or four thousand out to watch us play."

All physical education directors have attributed the general fan malaise to the city of Montreal itself. It's a big league city with major league franchises in sport's most popular games.

The fan these days has a wide choice of what to see and if he doesn't want to trek down to the arena or stadium to see it, he can relax in front of the tube and watch all the action on television. Loyalty is strong toward the Canadiens, growing towards the AIs and still existent toward the Expos despite the results of Phase II. Why, the argument goes, drive down to see the college team play when the pros are what you read about in the newspapers and talk about over coffee at the office or between classes?

And then there is the big city media. Quite logically, the brunt of their effort and the cream of their talent are poured into the professional team's activities and the local college squads make the third or fourth page just above a used car ad.

But while the big city atmosphere scuttles fan interest in the big city, the lack of pro competition spurs the desire and fans the spirit in the outlying universities. Their gyms are packed elbow to elbow when the varsity squad plays home games. Why? They're the only, or at least the biggest, game in town. The local media sends its crackerjack scribe to cover the game and the story spreads across the front

page of the sports section with the paper's best cameraman providing acres of photos covering all the action. The fan interest is inculcated in the population.

But even these individual sports are booming. The University of New Brunswick has one of Eastern Canada's premier phys-ed programs and it's still expanding. The university's placement office reports that graduate jocks are not experiencing undue difficulty in finding jobs.

Montreal's CEGEPs face some problems that the universities don't have in their athletic programs. CEGEP is a transitory stage with the bulk of the student body not staying longer than two years. This lends discontinuity to most of the varsity programs as a sophomore athlete is in his senior year and casting glances at a university team somewhere. The general lack of interest in varsity sports is attributable to the high turnover within the student body and to the quality of the internal communications within the as yet immature junior colleges, which were first introduced in the English sector in 1969.

But as with the universities, the CEGEPs report their athletic programs topheavy with students in the "participation sports."

Is college sport a dying institution? In the traditional sense of pennants and pep rallies, of burning the coach in effigy and packing the frat's Volkswagen for a trip to see the team play at the University of Somewhere, yes; that aspect of sport is slowly sinking into the grave.

Contemporary college sports means doing it yourself. In upper years where classes are numbered in the handful, professors are coping with the spectre of rearranging some of their scheduling throughout the year to coincide with the broomball schedule.

Intramural programs are expanding and Phys-ed officials are talking about importing qualified referees from outside to handle games which are taking on a new dimension of ferocity as the "average student" puts a new meaning on the value of victory in an intramural hockey game. The individual sports like swimming and judo are restricted only by pool and gym time. As the facilities for such activities are built and the equipment bought, the sports balloon out.

Universities in general are seeing athletics as more than something the less-than-serious student does in his off time. They are looking very seriously at the "complete student" profile in which an individual's body as well as his mind is broadened in scope and trained to maturity.

Canadians looking to the European concept of physical fitness can see its seeds in the university programs. As the universities continue to disgorge physically active, fitness-minded graduates, the programs are planting the roots of their own self perpetuation. College sports are dying, they're taking the only course open to them and in their new role striving for immortality.

daily sports

McGill on the rocks

Curlers fare real well

by Rocks Hudson

Mike Cohen's McGill curling quartet finished up in the money at the close of this year's early bird bonspiel. Unfortunately success was not nearly so sweet as the team lost both the semi and final game thereby ending up 8th out of 64 teams.

The reversals followed an impressive set of victories culminating in a tight 7-4 squeaker over Steve Ducat's Caledonia foursome.

In the semi-final round McGill faced the formidable Scott Grafton rink from Wentworth. Unfortunately the team was missing their star third Doug Clarke, who had other commitments.

The game was started slowly with McGill amassing a three point lead. Wentworth bounced back to score in the fifth and seventh ends and stealing a deuce in the eighth to make the score 6-3. Consistent shooting in the ninth end allowed Mike the hit and stay for two points. There was hope in the tenth when Wentworth second Neil

Millard breezed a take-out. Unfortunately McGill's Curt Folkerson hogged the next guard.

Mike's last shot of the game was a draw to the four foot and the whole team watched in despair as Grafton delivered a flawless inturn take-out torpedoing McGill's last hope.

The final match against Glenmore's Jim Johanson saw a disheartened McGill hold its own for the first seven ends only to crumble in the 8th and 9th ends giving up three critical points.

Round out the team was the stalwart Richard Dubois. In overall analysis both defeats could be attributed to some strategy errors by the skip who should have stayed with the more conservative open game. In both games the tide turned when McGill changed to the come around game rather than clear the guards.

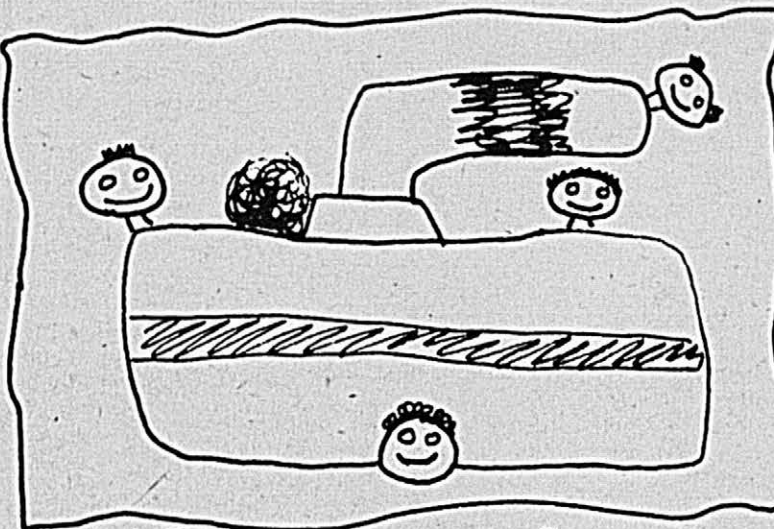
Shot rocks

McGill's Mixed entry in the St. Laurent spiel won their first

game against Eddy Deathe's T.M.R. rink 7-4 in Sunday action. Members of the team are the world's finest Physiotherapists Susan Maxner, and Sharon Maklem combined with Honours Physics student Richard Dubois and Industrial Relations Major Mike Cohen.

Front rings
Intramural Curling starts this Saturday at the Royal Montreal Curling Club, 1850 de Maisonneuve Blvd. The first draw is at 2:30 pm. Please bring clean shoes and fees. Call Adele 697-2718 or Rich 672-7092 for info.

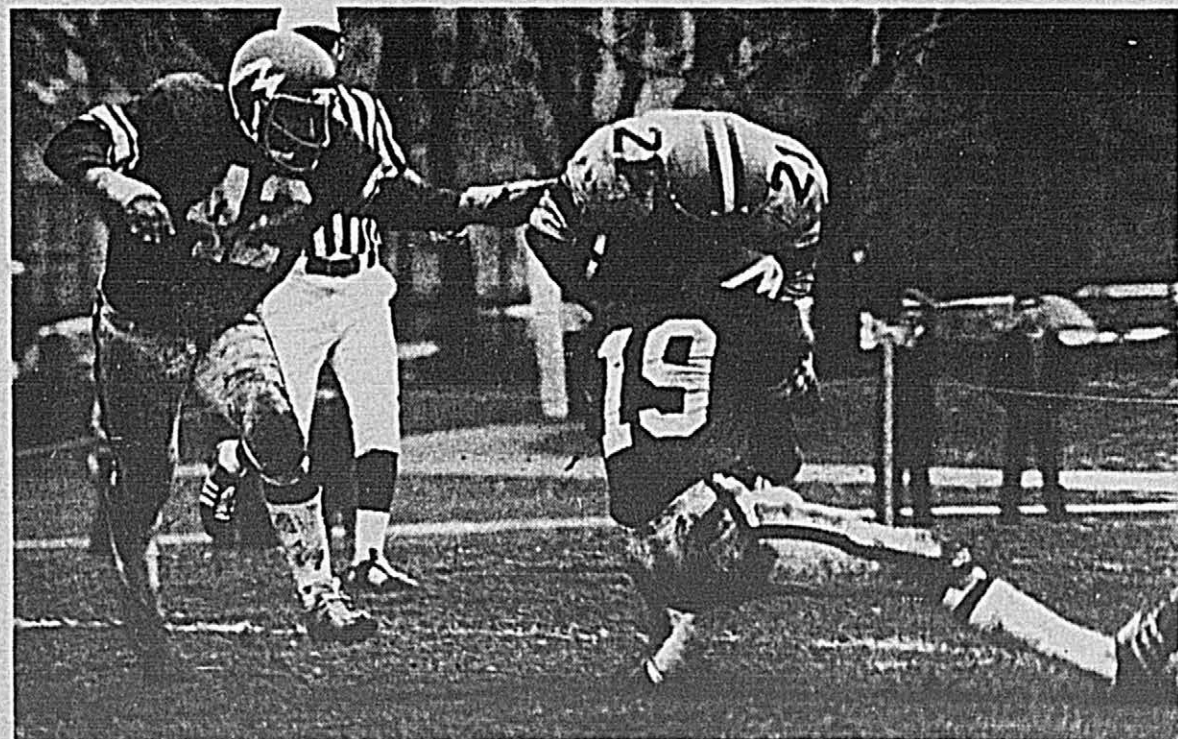
SPORTS



WELL PLAYED BOYS!



Robert Bellini



Robert Bellini

classifieds

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by 10 o'clock appear the following day. Rates: 3 consecutive insertions—\$3.00 maximum 20 words. 15 cents per extra word.

JOBS

FEMALE VOCALIST wanted by rock band. Playing occasional Saturday or Friday parties. Interested? Phone Ron 737-0687.

FOR SALE

ELECTRO-VOICE model 12 SP full range speaker system. \$175 or best offer on listening. 683-8406.

H.P. 21 Scientific CALCULATOR. 2 months Warranty left. No problems. Reason for selling—am buying a more advanced one. Phone 465-2984 anytime.

'70 PLYMOUTH, V-8 engine. Good condition except for body. Contact MAX—733-6048.

VOLKS '72 Super Beetle, standard transmission, nice condition. Blue, new tires, radio. 38,000 miles \$1,850. Call after 5, 488-1722, 932-0208.

MISCELLANEOUS

El-Cheapo HOMEMADE LUNCHES, daily from 11—2 at the **YELLOW DOOR**, 3825 Aymer, 3-course meal—**SPECIAL 99c.**

Great time for all—party at Chabad House, Sat., Nov. 1st., 7:30 p.m. 3429 Peel St. For more info: 842-6616.

RIDE needed to Boston area, Fri., Oct. 31st. Call Diana 522-5045. Will share expenses & driving.

YOU KNOW MORE THAN YOU THINK! Jewish immigrant children need your help and tutoring. We need tutors in English, Math, Hebrew, & Yiddish. Both French & English-speaking people needed. Share what you've got. Contact Pam, 735-2822 (afternoons & evens.) or Robert 845-9171 (9-5).

ANGLICAN EUCHARIST. Simple, contemporary liturgy, every Friday, 1:00 pm, Yellow Door Coffee House, 3625 Aymer, 2nd floor. ALL WELCOME.

Chabad House, Oneg Shabat on Friday, Oct. 31st. Food, song, fun. Bring a pal—meet a pal. Further info: 842-6616.

ENTERTAINMENT

The Graduates' Society presents **Walt Disney's BAMBI.** Saturday, Nov. 1, 11:00, 1:30 & 3:30. **FDAA. 50c - everyone welcome**

Halloween Special: TEXAS CHAINSAW MASSACRE. L-132, where you can see McCullen chainsaws prove they're better than any other (in color no less). And on Sat. (if you need to see a rabbi) **THE ADVENTURES OF RABBI JACOB.** **FDAA, 7:00 & 9:30. 75c. 392-8934.**

MFS Mmmmmmm series presents **WILD STRAWBERRIES** (Sweden, d/Ingmar Bergman) w/Victor Sjöström, Bibi Andersson. Wed., 8:00 p.m., L-132, 50 cents. Info: 392-8934.

PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Hausman 341-3580.

Adam Roberts & Nina Spitzer, where are you? We lost your phone number. Love, the Daily.

HOUSING

FURNISHED room in shared flat. \$62, includes utilities. Non-smokers. Mature students. Ste. Famille near McGill. Lease until June 30. Richard or Allen. 843-8750.

LIKEABLE female student wishes to share charming 4 1/2 apartment located on Stanley & McGregor, with another female. Call Robin, 842-0344, evens.

LOST

LOST: from 3505 Peel St., a **BLUE BACK PACK** containing four library books, personal notes, & uncompleted assignments. Contents are **VITAL.** Please return these to the above address or call Paul at 288-6717 anytime. **REWARD!!!!**

Lost: ONE GOLD EARRING THURSDAY. Reward offered—sentimental value. Phone: 376-7296 or 376-3972.

Lost: WATCH on lower campus Friday. If found, please contact Marlene 744-1287. Reward offered.

TYPING

TYPING—Reasonable rates. Essays, reports, etc. IBM Selectric. Work done in own home—area NDG/Westmount. 484-1422.

TYPING—lecture notes, term papers, rough drafts, same day service. 733-3272.

Why not have a bilingual expert type your theses, term papers, resumes, financial statements, correspondence, bibliographies, etc. Fast and accurate. IBM typewriters. 342-2046.

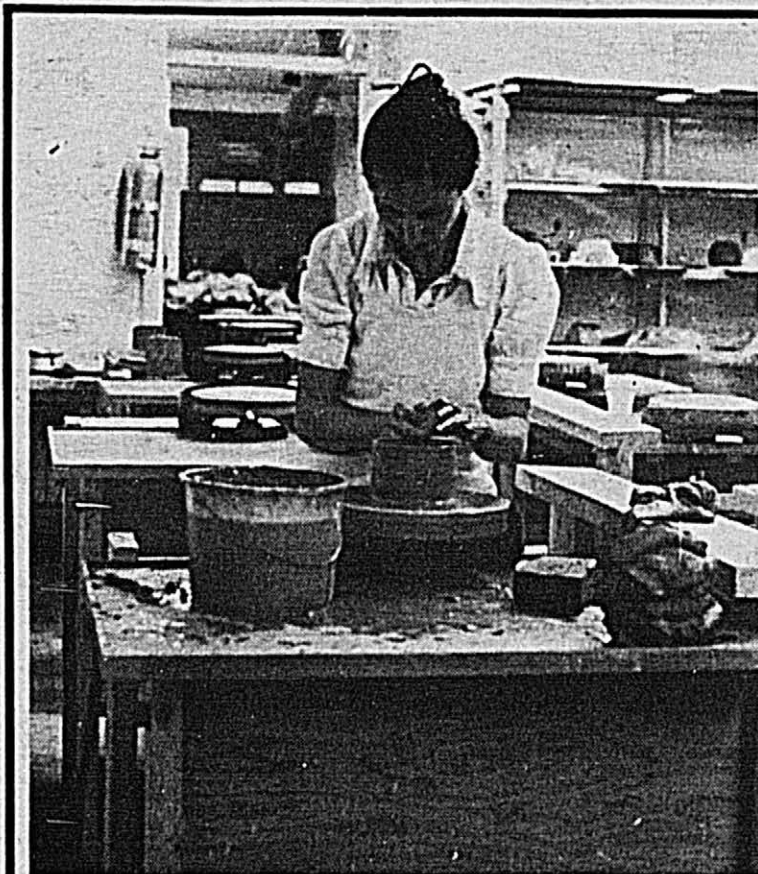
WANTED

Wanted: Companion, male or female, for family of adolescents, Friday and/or Saturday eve., November 7th, through December 6th. Call 484-2592 after 6 p.m.

A draught

Face ye
aulde
Redmen

go
get 'em



M. Dorolik

Pottery student at work.

The life of clay

Ten years ago a career in pottery was the "myth" that many aspired to but few realized. Today all this has changed. Handicrafts are now attracting overwhelming interest throughout the Province, and pottery is no exception. The market for hand-made pottery especially has surpassed all expectations.

Nothing attracts attention or creates public awareness like an exhibit. Nothing improves craftsmanship quite like competitive spirit. That is precisely the ideal behind the Annual December Exhibition of Crafts at Place Bonaventure. This year's entrance standards for the pottery section were higher than in the past, primarily because of the vast number of applicants.

Pottery is competitive at Place Bonaventure, but there is always room and opportunity for new and inspired talent. A new entrant in this year's Exhibition, former McGill student Kathy Scott, says she never imagined she would get this far. Asked how she became interested in pottery, Kathy reflected a minute, lit a cigarette, then replied deliberately, "The fall after I graduated from McGill, I took a Pottery and Weaving course at CEGEP de Vieux Montréal to learn French. "So, she adds in a whisper, "I really got interested in pottery by accident. Pottery requires diligence, hard work and persistence," she continues, a good-natured grin stealing across her face, "and plenty of time, if you're a production potter. But remember that clay is above all rewarding—it requires hard work but gives great satisfaction."

The word "potter" may

conjure up the image of a dedicated craftswoman working diligently at her wheel. Wheel-work does take months to learn properly, but much wheel-work can be approximated by hand-formed pottery. Anyone who can use a compass, protractor, ruler and rolling-pin (and doesn't mind getting their hands dirty) can make hand-formed pottery sooner than she thinks. Enough hobby centres and trade schools exist to satisfy serious and part-time potters alike. Several CEGEPs and even McGill offer courses in pottery, either as an extra-curricular activity or for credit through the Faculty of Education.

So, where do you go if you are interested in pottery as a hobby or as a career? **Poterie Bonsecours**—Centre de Céramique, located at 433 Notre-Dame St. East in the heart of Old Montreal, combines the traditional methods with the fast-paced, industrious atmosphere of the modern ceramics studio. This bilingual centre caters primarily to students intending to enter the field, either as freelance potters or as industrial ceramicists. As well as evening courses for hobbyists, Bonsecours offers a full-time, ten-month course sponsored by Manpower. Although most of the students at the Centre hope to make a living at pottery, Bonsecours welcomes the hobbyist as well as the would-be professional. Ms Leman, owner of Poterie Bonsecours, hopes that the centre will one day provide information resources, supplying new potters with the know-how to set up their

studios and help them get started.

John Shaw and Kinya Ishikawa, two of the finest potters in Quebec, supply students with expert training in technique at Montreal's **Visual Arts Centre**. Visual Arts aims not to train professionals; rather the school hopes to serve the need for creativity in the Montreal community. The emphasis lies on artistic expression: the coordination of hands and mind.

A three-storey Victorian building near Vanier College is the home of the **Fusion Craft Centre**. This community hobby centre, affiliated with the YMCA, has a decidedly unique atmosphere. Anyone is welcome to visit the basement-workshop, pop into the boutique on the first floor, or enjoy a cup of coffee in the spacious old-style French kitchen. The Centre offers evening courses in Handbuilding and Wheel-work, running in ten-week parcels. Potters are usually on hand to answer questions or provide helpful criticism.

McGill's Education Faculty offers first and second term credit courses in pottery primarily intended for craft teachers at the primary and secondary level. Professor Studham leads two evening classes—Tuesday for beginners and Thursday for advanced students—each of ten weeks' duration. The courses introduce Hands and Wheel work, glaze chemistry, and kiln construction. Everyone is welcome, but register early: Professor Studham's popular courses fill up within half an hour after registration.

—Janet Sawchuck

Monuments of yore

There was a time when St. James United Church need not have publicized its existence with the aid of a neon light on St. Catherine Street. In 1887, the church had a beautiful entrance with a huge stained glass rosette over the main door and was surrounded by expansive grounds. However, in 1920, the church elders realized that they were wasting valuable frontage on St. Catherine, and as a result, stores were constructed on all available property facing the main street, hiding this entrance from view.

Examples such as this are on display at *Il était une fois Montréal*, the photographic exhibition currently at the Galerie of the Université du Québec à Montréal on the corner of Sherbrooke and St. Urbain. Although the show is quite small the display gives an accurate idea of a Montreal which would still exist today if one did not have to sacrifice all to the bulldozers of progress.

Included in the exhibit are twenty-five pairs of photographs taken in the downtown area of Montreal depicting buildings constructed in the last half of the nineteenth century which have been destroyed. The display also includes buildings which have been preserved such as Chancellor Day Hall, the Law Faculty at McGill which was originally constructed in 1893 as a private residence (for James Ross) and included spacious gardens and tennis courts.

It is hard to believe that a home of similar character once existed at the corner of Metcalfe and Sherbrooke Sts. where the International Civil Aviation Organization building is now located. Its builder, Senator George Drummond, was twice unlucky when the street bearing his name was also razed. This neighbourhood once included stately homes, tree-lined sidewalks and even a church. The modern office buildings and restaurants seem a pallid replacement.

Several of the buildings on the McGill campus have played a part in this downtown renewal, including the Samuel Bronfman Building. This, together with the Constellation Hotel, have replaced a distinctive group of mid-nineteenth century row houses resembling those built in Bath, London, and Edinburgh. The modern, sterile design of these two buildings present an unfortunate contrast to what might have remained.

By comparison, one area that has been well preserved is the student ghetto. Both Lorne Crescent and Aylmer Avenue are presented as examples of neighbourhoods which have retained their original character. It is to be hoped that exhibitions such as *Il était une fois Montréal* will enable areas like the ghetto to be spared from replacement in the name of progress.

The exhibit runs through November 3 at 3450 St. Urbain.

—Diana Gibbs

Rod-faced rock

Rod Stewart and the Faces were in town last Friday, October 24 and, as usual, they threw a party. This one was at the Forum and the hosts did their best to make sure everyone had a good time.

The band's entrance was like the show: stylish. They promenaded down two sets of stairs to music and lights befitting a burlesque queen. Stewart, clad in striped pajamas, ran, jumped, and quivered over his all-white stage while simultaneously spinning and throwing his mike stand into the air.

Ron Wood, back from his jaunt with the Stones, was Stewart's main accomplice in the on-stage shenanigans. His

guitar playing was as first-class as ever and it was apparent that Woods' first home is with the Faces.

The rest of the crew, Ian McLagan on keyboards, Tetsu Yamauchi on bass, and Kenny Jones on drums were crisp and relaxed, blending in perfectly. Jesse Ed Davis, who filled in during Woods' Stones tour, was also there providing some additional guitar licks.

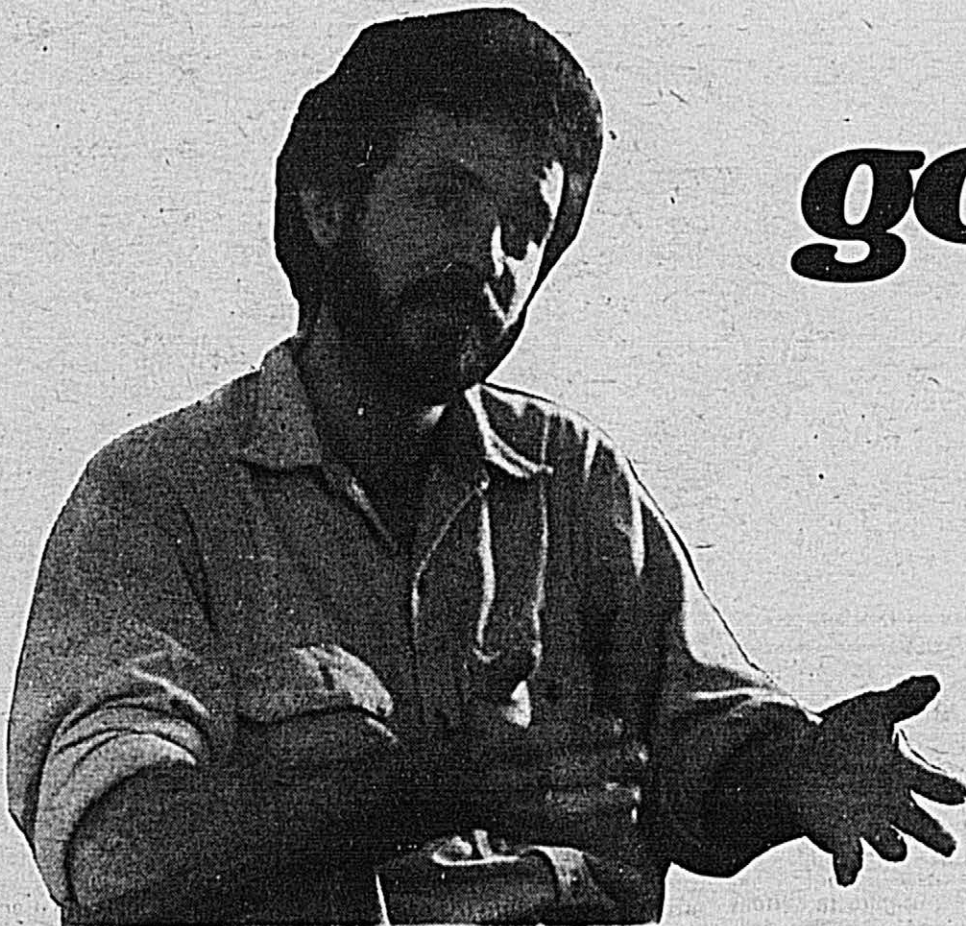
The material was as tight as the band. Stewart's gruffy vocals blasting out over the crowd on such popular rockers as *Stay with Me*, *Sweet Little Rock and Roller*, *I Used to Love Her*, and *Three Time Loser*. The latter is from the new album, *Atlantic Crossing*.

Only once did the pace slacken when the group, backed by a string section from the MSO, drifted into two very beautiful songs, *Angel* and *Bring It on Home*. Then it was back to old tricks, and the rocking continued until Rod left the stage during a wild jam in the final number, *Twistin' the Night Away*.

There are some who don't like his voice, there are some who don't like his music, but no one can take away from Rod Stewart the fact that he is a fun-loving, down-to-earth performer who never promises more than he delivers: a good time.

—John Keller

Jesse's got his gun



Ellen Reitman

Jesse is back

There is a defensive and defiant tone in Jesse Winchester's voice: "I'm not standing on the American border beating my breast and weeping wet tears; my home is in Montreal." He is back home after extensive touring in Australia, the Maritimes and Toronto, and will be appearing at the Golem coffeehouse this weekend.

Winchester is clearly proud of his success, which is most evident in Montreal, yet there is a sense of the *déraciné* about him: "I'm not a French singer. I feel that I don't really fit into the French music scene, and I wish I did. I wish I spoke and sang in French the way someone like Michel Pagliaro can in English." He seems skeptical of the extent of his francophone following, and although he was written some songs in French, he views them primarily as a gesture and an aesthetic exercise. "My French is fair", he grins, "I always try to speak French when the situation calls for it, and I find the Quebecois very sensitive and responsive to the efforts of a foreigner to speak French. My wife is French, and we plan to send our children to school in French; aside from that, I really don't have any thoughts

about it. I certainly don't feel threatened by the climate here."

He has struck up friendships with people like Marie-Claire and Richard Seguin, Louise Forestier and Tony Roman. The music of Gilles Vigneault, Jacques Brel, and Pauline Julien appeals to him because it is "legitimate French music" as opposed to French rock and roll which is contrived imitation of American groups. "It's more of a feeling of the French essence that I get, for I have trouble understanding all the lyrics in French songs; they tend to sound like one long vowel. Judging by my own experience, I wouldn't really expect French people to respond to my music."

A sudden scream from an adjoining room interrupts Winchester, and he leaps up. He returns a few seconds later holding a small drenched baby — his youngest child, Alice. Her older brother, Jamie, age three, has poured a glass of water over her, and is banished to his room. "I was an older brother too, so I know", comments Winchester wryly as he envelopes Alice in a towel. He smiles indulgently as Alice nibbles at the coffee table; it is the first sign of warmth to emerge from him.

The smile disappears, and Winchester bristles slightly

when asked about the draft dodger label which has been so firmly glued to him. "It is a journalistic device that interviewers have used to make their articles more interesting. People may have expected me to advocate all kinds of political changes because I came here to avoid the war. The first place to cleanse is one's own *persona*, then one can take up causes and start prescribing. It goes without saying that I haven't completely cleansed my own heart." Yet, at the same time, Winchester admits that the draft dodger image has contributed greatly to his success here.

He is very enthusiastic about his Australian tour; the warm reception he received and the sheer distance he has travelled seem still to overwhelm him. Does Winchester find touring to be as Paul Simon described it in "Homeward Bound"? "Well, yes, to an extent it is, but perhaps not so bleak." Winchester has played in several of the larger halls in Montreal, such as Place des Arts, and Cinema Outremont, but he much prefers the closer atmosphere of the smaller clubs and cafes. He does not account for this preference with a "60's-basement coffeehouse — Dylan-started-there" ap-

I lived with the decent folk in the hills of Old Vermont
Where what you do all day depends on what you want.
And I took up with a woman there,
Though I was just a kid
And I smile like the sun to think
Of the lovin' that we did.

—J.W.

proach; he does not see much need to explain things at all.

Winchester laughed at a tentative inquiry as to his general interests — "Do I have any hobbies?" he asked mockingly, and then answered his own question: "I like to read, I read enormously. I'm not interested in the social sciences; I'm not interested in other people's theories about how the world works. I like good novels, biography, that sort of thing. I do a little photography; my first efforts are on the wall, but I'm not too serious about it."

He has become interested in country and western music of the Don Gibson-Nashville genre. Although Winchester does not sing in a country and western style himself, he sees his songs as "country in structure and in emotional impact". He has worked with country-singer Stoney Edwards, who has recorded several of Winchester's songs. Winchester is presently preparing a new album, his fourth, and would like to work in a basically "country direction".

There is an unmistakable sense of nostalgia and longing in Winchester's music, and it seems to centre on the US. In songs like "The Brand New Tennessee Waltz":

O my, but you have a pretty face
You favour a girl that I knew
I imagine that she's still in
Tennessee
And, by God, I should be there
too.

I've a sadness too sad to be true.

Winchester combines a simple love song with a gentle lament for something left behind: possibly his country, but rather a piece of himself. "Yankee Lady" projects a similar image:

And now that I see myself, a
stranger by my birth
Yankee Lady's memory re-
minds me of my worth.

Winchester admits the nostalgia, particularly in songs like "Mississippi, You're On My Mind" which describes the surroundings of his childhood. He emphasizes, however that although these impressions are part of him, and will be reflected in his music, it does not mean that he aches to return to the States. He has learned to love it here: "That is actually the main thrust, learning to love it. It entails an acceptance of things, like dying for instance — you have a horrible situation, but you find a twist which makes you laugh, and that redeems everything."

—Helena Lamed

Good enough to eat

What To Have:

One knife
One large frying skillet
One medium sized casserole dish

What To Buy:

1 medium eggplant (unskinned), cut in 2 inch slices—oil as needed
1 14 oz tin of tomato sauce
oregano
crushed chili peppers
tabasco sauce
1 green pepper diced
1 lb fresh mushrooms sliced
3 scallions diced
1 tomato cut in small chunks
½ cup parmesan cheese
1 lb mozzarella cheese

What To Do:

1) Sauté eggplant over heat

until browned and soft.

2) Remove eggplant. In the same skillet, add the tomato sauce, spices, vegetables, and parmesan cheese. Let them simmer for about 15 minutes.
3) In the casserole dish, arrange the eggplant slices and cover with the sauce, topping it with the grated mozzarella cheese. Bake it at 350°F for about 2 hours.
4) Serve it on a plate with a side order of rice or pasta. Sit down, make yourself at home, relax, and enjoy your meal. It's so good that even eggplant haters will love it because it's cheap enough to afford, rich enough to get stuffed from, and healthy enough to gain energy to make it again...

Julie Wexler



Picking Bergman's berries

SMULTRONSTÄLLET, the Swedish title of the classic Bergman film, *Wild Strawberries*, is a word that conveys both the time and place of harvesting. When the elderly protagonist Isak Borg, driven to a return to the past by disturbing dreams, a foreboding of death, and a sense of material success and personal failure, pauses at the scene of his youth and discovers the wild strawberry patch he murmurs "smultronstället." In the Swedish tradition this invokes a medieval romantic tone, a national sentimentality underlying the musical implications.

The short Swedish summer, the brief reprieve, is an untranslatable symbol that gives scope to an inner anguish of the impermanence and sweetness of life. The essence of this image is the concept that the event assumes its meaning not from the action itself but from how it is regarded at different moments in time, and that life is composed of such a series of isolated moments, given meaning by their temporal relationship to the memories of the man who experiences them.

The story is basically subordinate to the evocation of mood. The director imposes an elliptical image, an impression suggestive of other ideas and emotions. He elaborates on its meaning to his characters and to himself, but leaves the conclusion to the

observer to whom the image may mean as much or as little as he chooses.

"In our relation with other people we mainly criticize them. I have therefore withdrawn myself from all forms of social contact." Borg establishes his personal tragedy with this beginning line. Man's inability to communicate with other men has always been an essential part of Bergman's philosophy, but up until this time he has never seemed to express this belief in making a positive attempt quite so strongly.

Life can only be expressed through man's relationship to other men; Borg has disassociated himself from mankind and turned inward, leading to his death: an existence as a living corpse. Looking back on his life he attempts to rationalize his solitude as a consequence of dedication to abstract science, but his dream clarifies the difference between the man he thinks he is and what he really is.

His is the story of a man whose introversion masked as idealism slowly separates him from human contact. Borg is wrong about himself and a series of disturbing incidents gradually awakens him to an awareness of his own intellectual incomprehension. It is only his subconscious that can break the barriers separating an idealized past, a predetermined future and an unrealized present.

Bergman's purpose in *Wild Strawberries* is to reach behind the façade that keeps the skeletons effectively concealed in respectable life. As Strindberg's *Miss Julie* says, "Oh, you may run and run, but your memories are in the baggage car and with them remorse and repentance." Borg stands for all those men who have ignored the real values in life, and in Bergman's world man's condition is ameliorated only if he manages to grasp the truth about himself and in conflict discover his own soul.

Borg is a professor emeritus, yet he knows nothing. His experiences show him that unless he abandons his selfishness he will be spiritually dead, and he is saved when he is willing to face the errors of judgment in his life and acknowledge that he has been betrayed by his misconceptions of the human situation and emotions. "We are miserable human beings and we know it. We have erred and we have sinned—we, like everyone else. We are not what we seem but at the bottom we are better than ourselves because we disapprove of our own misdeeds." (Strindberg, *Ghost Sonata*).

One has to come to terms with the irregularities of existence; one has to settle for suicide or acceptance. In *Wild Strawberries*, within the space of a day the lessons of a lifetime have been assimilated.

—Anne Dragemark

Generations upon generations (2)

The Saidye Bronfman Centre has opened its 1975-76 season with a fascinating and sensitive production of Michele Garneau's *Quatre-à-Quatre*. The Centre is to be commended for making a successful attempt at introducing French-Canadian theatre to a predominantly English middle-class audience. The translation, though unnatural in some places, holds up quite well and offers an insight on love and sorrow through the women of four generations of a Québec family.

The plays opens with an introduction to Anouk, the youngest of the women. Faced with the reality of having just thrown out her parasitic lover, she undergoes the frustrations, anxieties and doubts about love. She is haunted by the ghosts of her great-grandmother, her grandmother and her living mother, all of whom are on the stage.

Through constant flashbacks and interplay between the four women the audience is exposed to varying interpretations of love and marriage. The naive great-grandmother, the embittered and drunken grandmother and the deluded, doll-like mother all bring to life the sorrows and bliss of love in their French-Canadian culture.

The play, in fact, is not a conventional structure with an organized plot and story line, but rather a visual and verbal poem, an emotive and sensual picture of the tragedy of four women.

In creating this moving piece of drama, Daniele Sulissa, as director, keeps the flow of emotions constantly moving, from character to character—quatre-à-quatre—and extracts excellent performances from almost everyone.

Outstanding amongst them was Pauline (Catherine Begin), the sleazy and coarse grandmother. Her husky voice vibrates through the audience projecting the earthy and overpowering personality of a woman who has lost all hope of happiness. She still maintains her vigour and zest for life, however, through the strength she gets from her bottle of "booze".

Manon Bernard in the role of Anouk, is somewhat disappointing. This is due to a combination of misunderstanding of her speeches and her artificial style which is not convincing.

Claude André Roy is to be congratulated on a splendid lighting design that was essential in linking up the four different stages where each character performed her role. Certainly a Herculean effort was made and it succeeds to perfection.

The Saidye Bronfman Centre is offering the English community an opportunity to see a striking production of one of Québec's foremost playwrights, Michele Garneau. *Quatre-à-Quatre* runs until November 16. —Leor Margulies

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- If you disapprove of paying 50 cents every time you use the bus or metro, PROTEST by using pennies to pay your fare.
- (who is going to count 50 pennies)
- You can get your pennies at the Students' Society Office.

University Centre

3480 McTavish

STUDENTS' SOCIETY EXECUTIVE APPLICATIONS

are hereby re-opened for the following positions:

- Chief Returning Officer
Editor, Student Handbook
- Editor, Old McGill

Information & application forms for the following positions can be obtained at the Students' Council Offices. Completed application forms must be handed to the Executive Secretary, Miss. L. Laporte, no later than FRIDAY, NOVEMBER 7th, at 5:00 p.m.

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CHEAP 'n' GOOD MA'S CHOICE



Wild Strawberries is being shown tonight



Dreyer's Vampyr at S.G.W.U. next Tues



Repulsion at Cinema V - 19:00 Oct. 30 & 31



When Keaton was making movies . . .

* McGill Film Society 392-8934

Oct 29 **Wild Strawberries**, one of Bergman's four best films, is probably the best film MFS is showing this year. Should see it. 20:00

Nov 1 **The Adventures of Rabbi Jacob** is another hilarious Louis de Funes film, and if you don't know who he is, it just proves how isolated McGill really is. 19:00 & 21:30

* Cinematheque Quebecoise 866-4688 844-8734

Oct 29 **Miss Julie** is a very good Strindberg adaptation by Alf Sjöberg. 19:00

Oct 29- Nov 4 The Cinematheque is doing a retrospective of recent Quebec film production. Call them and get the details 'cause there's some good films showing.

* S.G.W.U. 879-4349

Oct 30 **Street of Shame** by Kenji Mizoguchi is a visual feast. If you enjoy them, see it. 19:00

Oct 31 **The Fiancées** is a fine low-key film by Ermanno Olmi. 19:00
Dodes'ka-Den, Kurosawa's most recent film, is his best so far. Set in a modern day slum, it's a far cry from his samurai productions, but even better done. 21:00

Nov 1 **Smiles of a Summer Night** was Bergman's first big hit. It's a fine farce set in the nineteenth century. Can't stand them myself. 19:00

All These Women is another Bergman comedy, this one done in 1964. 21:00

Nov 2 **Black Orpheus**, in spite of being a tragedy, is one of these films that leave you feeling great after you've seen it. 19:00

The Naked Night on the other hand, is one of Bergman's most wringing and cathartic films. 21:00

Nov 4 Good double bill: **Haxan** (Witchcraft through the Ages) a 1921 Danish exploration of the phenomenon with great scenes of sorcery, and **Vampyr**, Dreyer's 1932 version of the tale, is the best one put on screen. 20:30

* Cinema Outremont 277-4145

Oct 29 Two Hitchcocks; **Foreign Correspondent** (19:30) and **Mr. & Mrs. Smith** (21:30) part of a continuing retrospective on Wednesdays. The Hitch is always worth looking at.

* Cinema V 489-5559

Oct 30 **Repulsion** is about a girl (Catherine Deneuve) going insane. It's Bolanski at his blood-curdling best. 19:00 (also Oct 31 19:00 & 00:00)

Oct 31 **Don't Look Now**—I said it all last week. 19:00

Nov 1 **Gone with the Wind**—the tear-jerker to end all tear-jerkers, even if it was done back on 1939. 19:15 (watch out, it's almost 4 hours long)
Johnny Got His Gun. I saw it with twelve people and every one of them came out of it with a different reaction. I liked it. 00:00.

Nov 2 **2001: A Space Odyssey** by Kubrick is one of the most boring and pretentious films of all time, especially when shown at 15:15. (There's no decent acid around the city so forget it). That goes for **A Clockwork Orange** showing twice on Nov 3.

Nov 4 **Lacombe Lucien** is another very good film-about-youth by Louis Malle. 18:45.

Nov **Dr. Strangelove** you should all know about, and if you don't go see it or you'll answer to the president of the Coca Cola Co. of America. Peter Sellers and Kubrick are great. 21:15 (also 6th 19:15)

* The Boob Tube

Oct 29 Ch. 6 **Harvey**. Jimmy Stewart has a pet rabbit called Harvey, the rabbit is six feet tall, invisible and with a philosophical bent. 23:55

* McGill English Dept

Oct 30 **Citizen Kane**. Nuff said. I'll probably see it for the 24th time. 11:00

Oct 31 **The Magician** is my favourite Bergman of all time. No time known. Use the ole telephone.

Nov 4 **Birth of a Nation**—Griffiths' first feature (Hollywood's too) is worth the time. Take a look and try to forget what the Ku Klux Klan is now. 15:00

* McGill Community Festival

Oct 3 Double Bill: **The Haunting & The Uninvited**. An apt Halloween special so you can start your chills early — It's at 14:00

* Flick Cinema 845-1269

Nov 5 **All About Eve** proves once and for all that J.K. Mankiewicz bears no responsibility for **Citizen Kane**, in other words **All About Eve** (directed by JKM) stinks while **Kane** doesn't. 21:30

The Weekend MUSIC

Golem Coffee House:

Jesse Winchester. Oct 30 thru Nov 12. 3460 Stanley Street, 845-9171. See interview in this Weekly.

Powerhouse Gallery:

Harlequin and Daltrey O'Neill. Oct 30, 3738 St. Dominique Street. Benefit concert for Montreal Rape Crisis Center.

Outremont Theatre:

Gilles Valliquette, rock-oriented chansonniers. Oct 31 to Nov 1 at 7pm, 1248 Bernard Street W., 277-4145.

Yellow Door Coffee House:

Chris Rawlings. Oct 30 to Nov 1, from 9:30pm, 3625 Aylmer St., 392-4947.

Café MoJo:

Sayyid and Ameen. Oct 30 to Nov 2, from 8pm, 4599 Park Avenue.

THEATRE

Centaur 1:

Cole Company. Porter's life and achievement through music. Oct 27 to Nov 2 at 8:30pm, 435 St. Francois-Xavier, 288-1229. (See This Weekly for Review.)

Le Theatre de Quat'Sous:

Orlon Le Joueur. Until Nov 5 at 7:45pm, 100 Pine Ave. E., 845-7277.

Lakeshore Players:

She Stoops to Conquer. Oct 30 thru Nov 1, and Nov 5 thru Nov 8, 1301 Dawson Ave. (Dorval) 631-8718.

Saldye Bronfman Center:

Quatre à Quatre. Until Nov 16 at 8:30pm with matinees Tuesday and Thursday at 1:30, \$3.50 to \$5.50, 3150 Cote St. Catherine Road, 739-2305. (See Review in This Weekly.)

Theatre Workshop (John Abbott):

Tom Jones by Henry Fielding. Thursday, Friday, and Saturday at 8:30pm. Matinee Sunday at 2:30pm, Macdonald College Campus, Main Auditorium, Ste-Anne-de-Bellevue, 457-6610.

FESTIVALS

McGill Community Festival:

Happenings all weekend long. Check the Festival's newspaper.

McCord Museum:

The Artisans of Quebec. 18th Century Quebec furniture, textiles, ceramics, and glass. Friday thru Sunday, 11 to 6pm, 690 Sherbrooke St. W., 873-2878.

An open letter from Andrew Yearwood

Tonight I will be presenting, for the consideration of Council, a proposal for the restructuring of the Students' Society. It is my deep conviction, having seen the problems of the Society and having seen the

difficult for me to acquaint you with, and for you to understand, the true situation. Here, however, are some of the facts.

Inflation has eroded the purchasing power of the Society's budget. Since the last

pay it can never expect to attract qualified and experienced people. These are the very people who can put this place back into shape and ensure a high quality of management on the one hand, and a high quality of service on the other. Yet this year, 30 percent of the budget will go for salaries and wages, for the people who maintain the building, and keep the offices running.

At the same time many changes have been taking place in society at large, particularly in the University. Enrollment in this university has increased from 10,000 to 17,000, in the period since 1964, thus altering the character of the campus community, if it can still be called a community. Most of the new buildings you see have gone up in the period since then. The University curricula have drastically changed as well, with the establishment of many new departments, new courses, the introduction of the credit system and the new grading system, the establishment of the Centre for Continuing Education, and the commencement of the summer session program. These changes in both the static and dynamic aspects of the university have been accompanied by an equivalent—if not greater—amount of change in the students' attitudes, behaviour, and needs.

Today every Faculty is housed, primarily, within its own physical premises. Students tend to identify more with the building within which their

faculty is housed, and less with the University and the University Centre, where the Students' Society is housed. Students "rush in" in the morning to complete their credits and after they are through with the day's course work, they "rush out". Whether these changes are for the worse or for the better, it is not my intention to say. My intention is merely to say that Students' Society is definitely archaic, and a new structure has to be created, which will fit into the new conditions.

Today every faculty has its counterpart student faculty association, a fact that barely existed in 1964. Today each of these associations provides many services to its members, and continues to expand them. Student government in the 70's and 80's will be inconceivable without the participation of these associations. Moreover, the students of today do not

Society fees, because it is my opinion, as well as that of the members of the Executive, that the Society as it is right now is not worth supporting any longer. In fact, inflation has done what student votes and "student apathy" were never able to do—bring the Society to the realization that it's got to change. The purpose of my letter is to inform students of the new proposal which I shall officially be presenting tonight. It is going to be decided not merely by Council, but by the consent of all clubs and societies. If the new structure is adequately to meet the needs of students and be sensitive to their demands—a prerequisite for its durability—it will have to be drawn up by all the student groups together. It is my hope that students as individuals and students as groups will lend their support to this proposal, and make available their own

"Since the last time there was a fee increase, in 1964, inflation has risen by 60.5%. This means that this past August, the real value of the \$24.00 you paid was only \$9.50!"

need for an expanded and improved service to students, that the Students' Society needs a radical overhaul. The Society has to change its goals in order to meet the students' needs in the 70's; it has to change its structure in order to ensure that it is compatible with its goals; and that structure must meet all the needs of the students in the best possible way.

It is very easy to expect things from the Society, but it is very difficult for the Society to deliver them. I myself expected a lot from the Society before I ran for President, but now I realize the limits of the Society's capabilities. It is indeed unfortunate that a realistic understanding of the problems inherent in, and the limitations of the Society, can only be obtained from the inside, for this makes it more

time there was a fee increase, in 1964, inflation has risen by 60.5 percent. This means that this past August, the real value of the \$24.00 you paid was only \$9.50! This coming year alone inflation is expected to continue at a rate of 10 to 15 percent, further reducing the real value of the Society's budget.

As time goes on, we can accommodate less and less requests of the various groups that come to us legitimately asking for money—the money which they gave us. If they pay \$24.00, however, they must realize that the net worth of service which the Society will be able to deliver to them cannot exceed \$9.50.

The problem does not stop here, however. The Society lacks the funds to hire an adequate number of the personnel it needs, and with the incredibly low salaries it has to

"... In fact, inflation has done what student votes and 'student apathy' were never able to do — bring the Society to the realization that it's got to change."

care as much for the University Centre, thus its control can be delegated to a different body, composed primarily of the groups that use the building.

The purpose of this letter is not to persuade you to vote for an increase in the Students'

ideas. This is only a skeleton proposal, the flesh and life of which will be given by the students themselves. Thank you.

**Andrew Anderson Yearwood,
President, Students' Society.**

Evaluation . . .

continued from page 1

meeting vented their personal grievances with the increased rates. Many people on fixed incomes and various pensions said they simply cannot cope with the taxes but they do not want to sell their houses as they have no place else to live.

When asked what his party had in the line of an alternate evaluation system, Bennett described some schemes that exist in Ontario which could easily be adapted to Quebec. The Ontario tax credit system pays rebates on provincial taxes to home owners for example, and the provincial government has given the power to municipal governments to exempt from any taxes poor people who cannot cope with the financial burden. According to Bennett, there is a clause in the charter of Montreal that says property taxes can be paid by installment. The passing of a bylaw would put this clause into action. However, the installment plan carries with it a one per cent penalty per month, which the MCM councillors want abolished.

Mr. Eugene Cazal and Mrs. Bella Freedman, two citizens who claim they cannot cope

with their increased evaluations, are contesting the matter in court. The ACTE is collecting the \$6,000 that is needed for the trial's expenses. It was stated at the meeting that water taxes may go up 25 per cent next year.

Anyone interested in knowing more about the action of the MCM in trying to change the evaluation system should attend the general meeting of the Côte-des-Neiges and Snowdon citizens on Wednesday, November 12 at 7:30 pm, 5366 Côte-des-Neiges.

today

The McGill Ukrainian Discussion Club:

Will be meeting at 5 pm in union union 307. Fr. I. Kutash will lead a discussion on the possibility of merging the Ukrainian Catholic Church and the Ukrainian Orthodox Church.

International Students Association:

Presents a "Teach-in", **Student Services and You**, with guest speakers and discussions on Health Services and Counselling, Student Aid, Legal Aid, Students' Society and Off-Campus Housing, 7:30 pm Union 307.

Women's Union:

Meeting to continue discussion on feminist issues and programs for the Women's Union. All of you who enjoyed the wine and cheese should come and participate in our more serious side. 4:30 pm. 'A Room Of One's Own' Union, 457.

Shotokan Karate Club:

Lessons start today at the Currie Gym (Karate room). Beginner classes 4:45 pm. advanced belts 6 pm. Everyone welcome even if you don't have your Karate uniform with you.

Arts and Science Students:

Pick up your verification from the Student Affairs Office, Ground Floor, Dawson Hall, to Thursday, October 30th. Return it, with any corrections, by Monday, November 3rd.

Prayer Group:

He's infinite! We need your help to praise Him. The McGill Christian Fellowship. Every weekday from 8:30-8:55 in the Union 307.

Audio-Visual Centre:

Come see **Civilization** with Sir Kenneth Clarke, a 13-part colour videotape BBC series. We also have tapes and slides dealing with science fiction. Audio-Visual Centre, 2nd floor Redpath Library.

Library Workshops:

Today's topic is audio-visual materials. Meet at the Redpath

Undergraduate Library Info-Reference Desk at 3 pm.

Sincerely, St. Paul:

Join us for the last in our series of Bible studies on Paul's second letter to Timothy. McGill Christian Fellowship. At the Newman Centre, 3484 Peel St. at 1 pm.

Chabad House:

Fantastic party Sat. Nov. 1st. Phone today for reservations, 842-6616.

Chabad House:

Free Hebrew lessons Wednesdays 1 pm. Come early and browse in our well-stocked library or try a home-made delicacy. 3429 Peel St. 842-6616.

Radio McGill [resurrected]:

Meeting tonight for all Radio McGill staffers and would-be staffers, at 7:30 at Radio McGill (in the Union basement). We will be finalizing plans and assigning jobs for the reopening of the station. For more info call Benjie at 488-1156.

MOC:

Instead of just sitting in the cafeteria today, why not bring your lunch up and relax with MOC. We'll be on the South Balcony of the 4th floor of the Union. There's plenty of room so come join the fun!

McGill Ski Team:

General meeting for all interest-

ed people at 5:15 this evening in the Currie Gym. (room to be announced).

Faculty of Arts Men's Intramural Sports:

Anyone interested in playing ICE HOCKEY, FLOOR HOCKEY, BASKETBALL, or VOLLEYBALL for the Faculty of Arts team please contact Dan IMMEDIATELY. 322-1455. You can save \$10.00 if you enter a team through your Faculty Rep. Practice times are available for all of the above-mentioned sports.

McGill Film Society:

Wild Strawberries, at 8 pm in L132. 50 cents admission.

AEFUM:

Dans le cadre de la Semaine Culturelle Québécoise, nous présentons gratuitement GINA, un film de Denys Arcand, à 20:00 heures au FDA Auditorium. Pour plus d'information, contactez Sylvain Lapalme 729-1094.

Books for prisoners:

The John Howard Society is requesting any books to be donated towards prisoners in the Archambault Maximum Security Institute in Ste. Anne des Plaines. Stick a book in the box in Union lobby today through next week. Be generous, after all, none of us would want to be put away for a few years.

Where's the old school spirit?

The changing collegiate sport scene

The article below appeared in the October 2nd, 1975 issue of Campus Scene Magazine and was written by Campus Scene Feature Editor Bob Delaney.

George and Hal hadn't been to a McGill Redmen football game since their college days half a decade ago. They sat about forty feet up in the stands watching the new Concordia University grid squad come to grips with their old alma mater. Hal wrapped his hands around a cup of hot coffee he had just poured from his Thermos bottle and watched his breath condense in the autumn air. George stamped out a cigarette and took a swig from his hip flask. Southern Comfort.

"Sure isn't what it used to be," conceded Hal, now a furniture salesman, "we used to get close to ten thousand out here for some of these games."

"I don't understand today's students," said George, "they don't back their teams. Where's the old school spirit? I think college sports are just about dead."

Christine is in her third year of university at Concordia's Sir George Campus and she was down at the Loyola sports complex looking things over. There was a game of touch football in progress on the field and she had just walked out of a gym that resounded with the impact of bouncing basketballs.

"Sports have really changed in the past few years I think," she observed. "It's not such a passive thing that people just chat about any more. There's such a big push to get involved in actually participating yourself these days. I don't know what it might be like on the outside, but sports are sure alive in university."

Two different views from two different viewpoints. But just what type of state is college sports in these days? Can it really be alive with established institutions like McGill suspending their varsity programs and can it be dead when those same varsity teams are given a fresh lease by old alumni

The CEGEPs report their athletic programs topheavy with students in the "participation sports."

members who antied in much of the capital to keep them going? Is it dead when prestigious varsity teams play to empty auditoriums across the country or is the dramatic increase in intramural sports an indication of its well being?

"You've got to look at the whole business in the proper perspective," says Enos, "I don't feel we're in athletics *per se* at this university. We're in the area of physical education."

Ed Enos feels there are two dimensions to the physical education plot: the horizontal and the vertical.

"Vertically, you've got natural athletes like Larry Carriere to whom university is a different type of means toward an end. To this type of athlete, sports is as meaningful if not more so than what he learns in the classroom. With our intercollegiate sports program there exists an opportunity for this type of person to go as high up as they want or are able in the field of sports. The college years provide him an opportunity to mature in a quasi-big league atmosphere. At the end of this time, he or she would conceivably be capable of making it along the next step of the ladder."

Enos' theory equates collegiate sports with the classroom and assumes that as star of the varsity team, an athlete would find himself in roughly the same position as the straight "A" student in science at graduation time. Our science student might land a promising job with a large company while the athlete has a chance at the big league farm system where his own development might be rounded up.

The horizontal plane is the broader of the two directions in Ed Enos' athletic picture.

"Looking at the horizontal dimension," he says, "I see this as an opportunity for each and every student on campus to find an athletic activity—not necessarily in the area of team sports that will prove to be self satisfying and fulfilling to him personally. This is involvement and encompasses the individual sports like archery and fencing and the like."

"The important thing from this viewpoint," says Enos, "is that an athlete can be involved only to the extent that he or she wants to. To people who participate on this level, sports is fun, not a way of life."

It has been stated and restated. Spectatorship is not so popular, while participating is still gathering momentum after exploding in the latter part of the 1960's.

Internal memoranda within the National Football League discussing the attendance problems being experienced by nearly all NFL teams was made public in newspaper and magazine articles. Pro sports is feeling the pinch as fans balk at inferior talent and no longer believe the superstar platitudes bestowed on obviously hyped-up mediocrity by high pressure admen and PR hucksters. The world champion Oakland Athletics are drawing less than twenty percent of stadium capacity on the average and Time magazine reports owner Charles O. Findlay ready to swing a deal that would see the Chicago White Sox shipped off to Seattle and the "A's" resettle in White Sox Park.

Sports stores are reporting booming sales in equipment for "involvement" sports. Tennis is the fastest growing sport in the world today. Skiing is thriving and dealers are hard pressed to keep pace with the demand for equipment, but not so hard pressed as owners of overcrowded ski resorts. The fellows that own the pro shops are smiling.

McGill's athletic director is Harry Griffiths. "People these days are more conscious of the value of developing their body." He says, "We keep emphasising that everybody these days should get exercise."

McGill's athletic programs were re-oriented toward the "involvement" dimension with the shakeup that almost

daily sports

saw the demise of the Redmen. Griffiths says the brunt of the program is channelled into making "the average student" more physically active and in making a place for athletics in the college student's lifestyle.

Griffiths quoted McGill's annual reports and a few of the statistics he brought out reveal the accelerating degree to which the student body has responded. In men's athletics, some 804 students were registered in the fall 1972 term. The following year this had increased to 943 and in 1974, the last year for which accurate statistics are available, the figure had jumped another twenty-one percent to 1138. Over five thousand students were registered in some type of sporting activity on the campus, be it intramural hockey, broomball or basketball, fencing, weight lifting or archery.

"Today's generation has been schooled in participation," says Griffiths. "They no longer regard sports as something the other fellow does while you open a can of beer and watch. I'd say there was a fair amount of peer pressure within the university to be an active participant in at least one athletic activity."

With the heavy emphasis on participation, spectator attendance has slipped dramatically.

"We had about fourteen hundred spectators out for the McGill versus Concordia game last week," said Griffiths. "We used to get over nine thousand, and for playoff games the stadium was jammed. But now we figure we're lucky to get three or four thousand out to watch us play."

All physical education directors have attributed the general fan malaise to the city of Montreal itself. It's a big league city with major league franchises in sport's most popular games.

The fan these days has a wide choice of what to see and if he doesn't want to trek down to the arena or stadium to see it, he can relax in front of the tube and watch all the action on television. Loyalty is strong toward the Canadiens, growing towards the Als and still existent toward the Expos despite the results of Phase II. Why, the argument goes, drive down to see the college team play when the pros are what you read about in the newspapers and talk about over coffee at the office or between classes?

And then there is the big city media. Quite logically, the brunt of their effort and the cream of their talent are poured into the professional team's activities and the local college squads make the third or fourth page just above a used car ad.

But while the big city atmosphere scuttles fan interest in the big city, the lack of pro competition spurs the desire and fans the spirit in the outlying universities. Their gyms are packed elbow to elbow when the varsity squad plays home games. Why? They're the only, or at least the biggest, game in town. The local media sends its crackerjack scribe to cover the game and the story spreads across the front

page of the sports section with the paper's best cameraman providing acres of photos covering all the action. The fan interest is inculcated in the population.

But even these individual sports are booming. The University of New Brunswick has one of Eastern Canada's premier phys-ed programs and it's still expanding. The university's placement office reports that graduate jocks are not experiencing undue difficulty in finding jobs.

Montreal's CEGEPs face some problems that the universities don't have in their athletic programs. CEGEP is a transitory stage with the bulk of the student body not staying longer than two years. This lends discontinuity to most of the varsity programs as a sophomore athlete is in his senior year and casting glances at a university team somewhere. The general lack of interest in varsity sports is attributable to the high turnover within the student body and to the quality of the internal communications within the as yet immature junior colleges, which were first introduced in the English sector in 1969.

But as with the universities, the CEGEPs report their athletic programs topheavy with students in the "participation sports".

Is college sport a dying institution? In the traditional sense of pennants and pep rallies, of burning the coach in effigy and packing the frat's Volkswagen for a trip to see the team play at the University of Somewhere, yes; that aspect of sport is slowly sinking into the grave.

Contemporary college sports means doing it yourself. In upper years where classes are numbered in the handful, professors are coping with the spectre of rearranging some of their scheduling throughout the year to coincide with the broomball schedule.

Intramural programs are expanding and Phys-ed officials are talking about importing qualified referees from outside to handle games which are taking on a new dimension of ferocity as the "average student" puts a new meaning on the value of victory in an intramural hockey game. The individual sports like swimming and judo are restricted only by pool and gym time. As the facilities for such activities are built and the equipment bought, the sports balloon out.

Universities in general are seeing athletics as more than something the less-than-serious student does in his off time. They are looking very seriously at the "complete student" profile in which an individual's body as well as his mind is broadened in scope and trained to maturity.

Canadians looking to the European concept of physical fitness can see its seeds in the university programs. As the universities continue to disgorge physically active, fitness-minded graduates, the programs are planting the roots of their own self perpetuation. College sports are dying, they're taking the only course open to them and in their new role striving for immortality.

McGill on the rocks

Curlers fare real well

by Rocks Hudson

Mike Cohen's McGill curling quartet finished up in the money at the close of this year's early bird bonspiel. Unfortunately success was not nearly so sweet as the team lost both the semi and final game thereby ending up 8th out of 64 teams.

The reversals followed an impressive set of victories culminating in a tight 7-4 squeaker over Steve Ducat's Caledonia foursome.

In the semi-final round McGill faced the formidable Scott Grafton rink from Wentworth. Unfortunately the team was missing their star third Doug Clarke, who had other commitments.

The game was started slowly with McGill amassing a three point lead. Wentworth bounced back to score in the fifth and seventh ends and stealing a deuce in the eighth to make the score 6-3. Consistent shooting in the ninth end allowed Mike the hit and stay for two points. There was hope in the tenth when Wentworth second Neil

Millard breezed a take-out. Unfortunately McGill's Curt Folkerson hogged the next guard.

Mike's last shot of the game was a draw to the four foot and the whole team watched in despair as Grafton delivered a flawless inturn take-out torpedoing McGill's last hope.

The final match against Glenmore's Jim Johanson saw a disheartened McGill hold its own for the first seven ends only to crumble in the 8th and 9th ends giving up three critical points.

Round out the team was the stalwart Richard Dubois. In overall analysis both defeats could be attributed to some strategy errors by the skip who should have stayed with the more conservative open game. In both games the tide turned when McGill changed to the come around game rather than clear the guards.

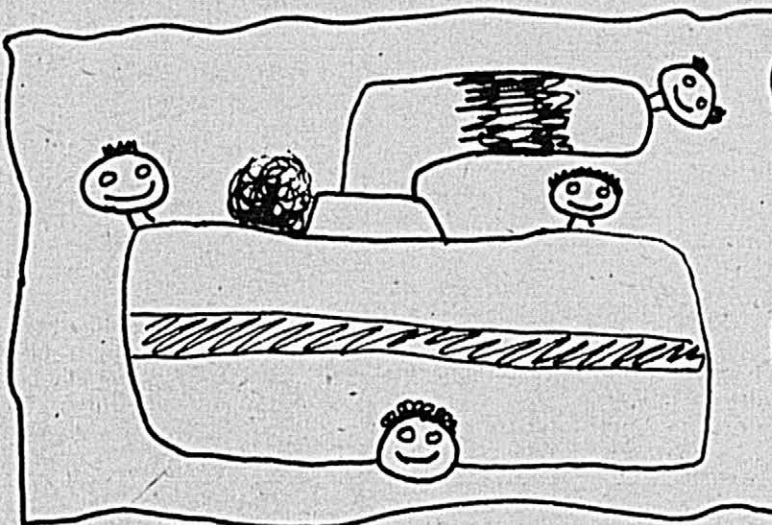
Shot rocks

McGill's Mixed entry in the St. Laurent spiel won their first

game against Eddy Deathe's T.M.R. rink 7-4 in Sunday action. Members of the team are the world's finest Physiotherapists Susan Maxner, and Sharon Maklem combined with Honours Physics student Richard Dubois and Industrial Relations Major Mike Cohen.

Front rings
Intramural Curling starts this Saturday at the Royal Montreal Curling Club, 1850 de Maisonneuve Blvd. The first draw is at 2:30 pm. Please bring clean shoes and fees. Call Adele 697-2718 or Rich 672-7092 for info.

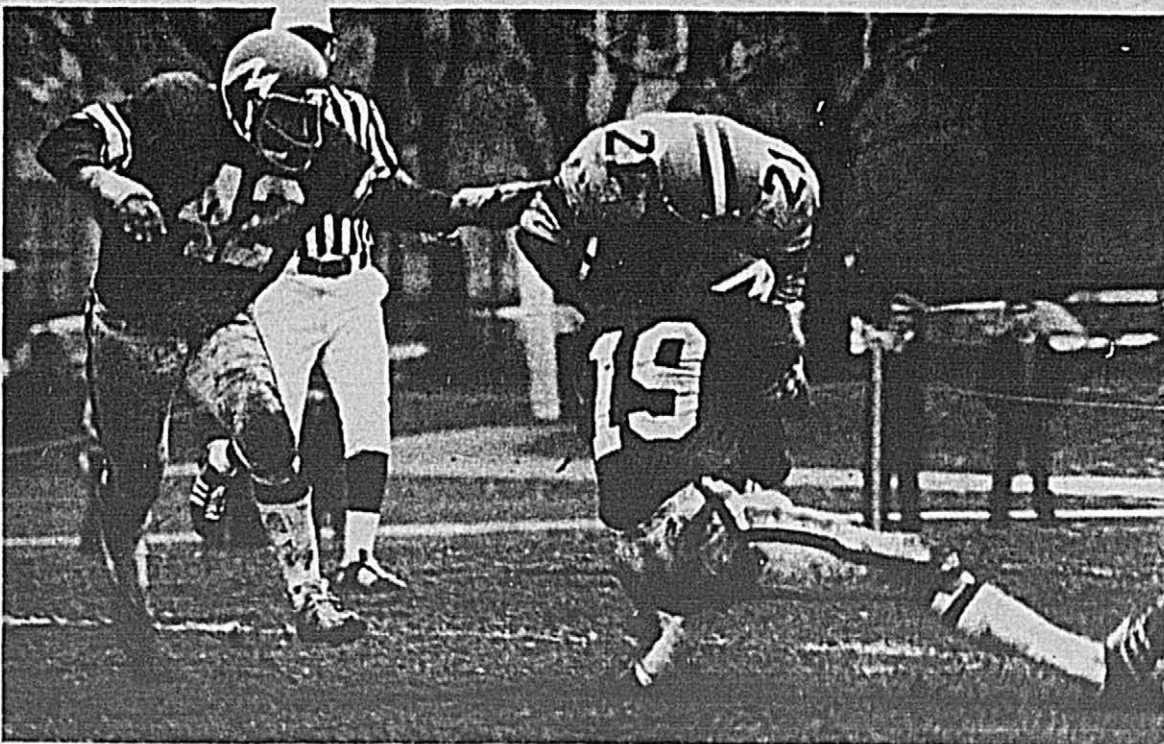
SPORTS



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Robert Bellini



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classifieds

These ads may be placed in the advertising office at the University Centre from 9 am to 5 pm. Ads received by 10 o'clock appear the following day. Rates: 3 consecutive insertions—\$3.00 maximum 20 words. 15 cents per extra word.

JOBS

FEMALE VOCALIST wanted by rock band. Playing occasional Saturday or Friday parties. Interested? Phone Ron 737-0687.

FOR SALE

ELECTRO-VOICE model 12 SP full range speaker system. \$175 or best offer, on listening. 683-8406.

H.P. 21 Scientific **CALCULATOR**. 2 months Warranty left. No problems. Reason for selling—am buying a more advanced one. Phone 465-2984 anytime.

'70 **PLYMOUTH**, V-8 engine. Good condition except for body. Contact MAX—733-6048.

VOLKS '72 Super Beetle, standard transmission, nice condition. Blue, new tires, radio. 38,000 miles \$1,850. Call after 5, 488-1722, 932-0208.

MISCELLANEOUS

El-Cheapo HOMEMADE LUNCHES, daily from 11—2 at the **YELLOW DOOR**, 3625 Aylmer. 3-course meal—**SPECIAL 99c**.

Great time for all—party at **Chabad House**, Sat., Nov. 1st., 7:30 p.m. 3429 Peel St. For more info: 842-6616.

RIDE needed to Boston area, Fri., Oct. 31st. Call Diana 522-5045. Will share expenses & driving.

YOU KNOW MORE THAN YOU THINK! Jewish immigrant children need your help and tutoring. We need tutors in English, Math, Hebrew, & Yiddish. Both French & English-speaking people needed. Share what you've got. Contact Pam, 735-2822 (afternoons & evs.) or Robert 845-9171 (9-5).

ANGLICAN EUCHARIST. Simple, contemporary liturgy, every Friday, 1:00 pm, Yellow Door Coffee House, 3625 Aylmer, 2nd floor. ALL WELCOME.

Chabad House, Oneg Shabat on Friday, Oct. 31st. Food, song, fun. Bring a pal—meet a pal. Further info: 842-6616.

ENTERTAINMENT

The **Graduates' Society** presents **Walt Disney's BAMBI**. Saturday, Nov. 1, 11:00, 1:30 & 3:30. **FDAA. 50c - everyone welcome**

Hallowe'en Special: TEXAS CHAINSAW MASSACRE. L-132, where you can see McCullen chainsaws prove they're better than any other (in color no less). And on Sat. (If you need to see a rabbi) **THE ADVENTURES OF RABBI JACOB**. **FDAA. 7:00 & 9:30. 75c.** 392-8934.

MFS MMMMMMMM series presents **WILD STRAWBERRIES** (Sweden, d/Ingmar Bergman) w/Victor Sjöström, Bibi Andersson. Wed., 8:00 p.m., L-132, 50 cents. Info: 392-8934.

PERSONAL

Problem? Feel you need to rap with a rabbi? Call Israel Hausman 341-3580.

Adam Roberts & Nina Spitzer, where are you? We lost your phone number. Love, the Daily.

HOUSING

FURNISHED room in shared flat. \$62, includes utilities. Non-smokers. Mature students. Ste. Famille near McGill. Lease until June 30. Richard or Allen. 843-6750.

LIKEABLE female student wishes to share charming 4½ apartment located on Stanley & McGregor, with another female. Call Robin, 842-0344, evs.

LOST

LOST: from 3505 Peel St., a **BLUE BACK PACK** containing four library books, personal notes, & uncompleted assignments. Contents are **VITAL**. Please return these to the above address or call Paul at 288-6717 anytime. **REWARD!!!!**

Lost: ONE GOLD EARRING THURSDAY. Reward offered—sentimental value. Phone: 376-7296 or 376-3972.

Lost: WATCH on lower campus Friday. If found, please contact Marlene 744-1287. Reward offered.

TYPING

TYPING—Reasonable rates. Essays, reports, etc. IBM Selectric. Work done in own home—area NDG/Westmount. 484-1422.

TYPING—lecture notes, term papers, rough drafts, same day service. 733-3272.

Why not have a bilingual expert type your theses, term papers, resumes, financial statements, correspondence, bibliographies, etc. Fast and accurate. IBM typewriters. 342-2046.

WANTED

Wanted: Companion, male or female, for family of adolescents, Friday and/or Saturday eve., November 7th through December 6th. Call 484-2592 after 6 p.m.

A draught

Face you
could
Redmen

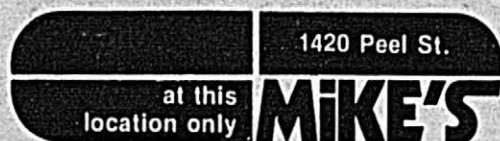


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Sun.-Thurs. 7 A.M.-12 midnight
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DAILY PRAYERS

Monday-Friday
9:55-10:05 a.m.

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Reminder:

Career Conference,
McGill U-1 students

SATURDAY, NOVEMBER 1, 1975

Because of the postal strike students who have registered for the Career Conference may pick up their schedule of workshop seminars from the Leacock Bldg. Information desk starting at 12:30 on Saturday, NOV 1st. The program will begin at 1:30 pm.

VARSITY BADMINTON

Anyone interested in trying out for the Men's Varsity Badminton team should contact the Athletics Department. There will be a five-tournament schedule with four other Quebec universities. Please leave name and phone number with the secretary at 392-4730.

Counselling

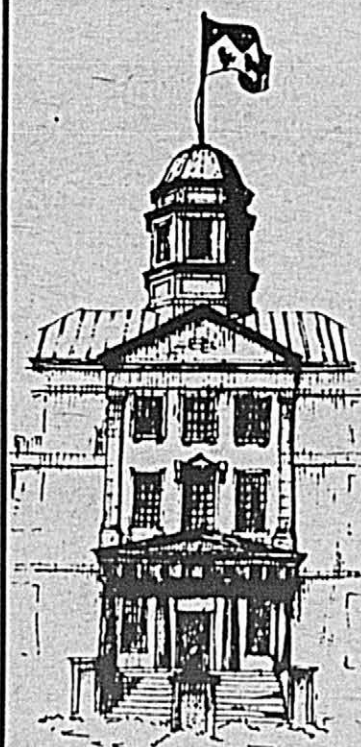
Do you need someone to talk to about personal, educational, or vocational problems? If so, call and make an appointment at 392-8889.

A SERVICE
OF THE MCGILL COUNSELLOR
EDUCATION DEPARTMENT
3700 McTavish St.
Dr. William Talley, Director

Reminder:

Principal & Mrs. Bell Reception
for International Students
studying at McGill
for the first time

Date: Thursday, Oct. 30, 1975
Time: 4-6:30 pm.
Place: Redpath Hall



Note: Students who have exams on this date please note that the reception time has been extended 4-6:30 pm. to permit you to attend. Please pick up your invitation from the I.S.A. office at the Students' Union today in Rm. B40.